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Editorial

SCHOOL ARCHITECTURE

THE architects seem to find it impossible to keep from drifting into sheer competition of architectural style in the development of a type of architecture for educational institutions. This is only natural, particularly in a period when there is such a revolution in architectural design. Modern design, eliminating all ornament and depending almost entirely on mass and line, has begun to influence the school architects to such a point that they are drifting away from the fundamental necessities.

If there is any architecture that should have in it the elements of dignity and lofty thought, it is school architecture. During our youth we are extremely impressionable and the repeated contemplation of an inspiring object has a very definite formative influence on the mind. It is therefore vitally important that school architecture be not stripped of all inspiration and all record of past attainments in order to permit the architect to gain a reputation for being ultra-modern. The mental horizon bears a very close relation to the visual horizon and if our children are to attend schools five days a week, they should see to it that not only the scientific and health developing phases of school architecture are well handled, but it is important that there be sufficient dignity and inspiration in the building itself to help develop the growing child along lines of idealism and inspiration.

In San Francisco, Mayor Angelo Rossi has gone far ahead along these lines. It may be thought that he has little to do with school architecture in the city. Nevertheless, his influence and broad vision of the necessities of dignified architecture in public schools has been a powerful influence in developing one of the finest groups of educational buildings in the country. Perhaps he would be kind enough to help school boards in other districts.

CONUNDRUM

HOW many trees does a city have to cut down before it begins to plant them again? How old does a city have to be before it recognizes the value of trees? The great capitals of the world are planted to avenue and boulevard trees, but, of course, they are old. Perhaps the peoples of those cities chopped everything down before they began planting. Or it may be possible that a city must live about so long before it can get through its thick skull the idea that trees in the streets are a blessing to its inhabitants.

We Americans go abroad and come back raving about the beauty of the parks and boulevards we have seen. Then we have the board of supervisors or trustees pass a resolution to rip out the last patriarch of the forest within our city limits because it interferes with construction of a new abattoir.

What should the Champs Elysées, Unter den Linden, the Ringstrasse, the Mall, be without trees? And just imagine what a glory the Embarcadero in San Francisco would be planted to the giant benefactors of mankind.

SPEED

WHETHER we like it or not, speed is the watchword for almost every walk of life in the United States today. Much as we might like to pause by the roadside to pick a few buttercups, it is getting to be impossible. A leisurely stroll along the boulevard is found only in books of travel in foreign countries. That same being true, it is inevitable that high speed transportation must and will come to the larger cities. The only question that seems to be in doubt is as to whether it shall be above the ground or under the ground.

Although the most popular pastime of the American is keeping things under cover, it is almost inconceivable that there is any question as to whether it is better to travel up in the sunlight and open air or underground in a dark and at best poorly ventilated tunnel. Perhaps some of us really

CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles.
Telephone FEderal 1161; 101 Post Street, San Francisco; 415 Lexington Avenue, New York City.
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Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

have mole blood in our veins but by and large it is our opinion that the up-in-the-air location for rapid transit is by far preferable.

This may mean the overhead, but it does not mean the type of elevated road that was the only means of rapid transit in New York and Chicago at the turn of the century. New and attractive and all but silent methods have been and are being devised at the present day which are not destructive of land values and which have considerable attraction for the eye. Until some method of insulating gravity is discovered, the elevated rapid transit system will undoubtedly prove to be the most desirable.

A CONSTRICTED FIELD

THE publishers of this journal have established the policy of avoiding all discussions of politics. They have been commended for this policy by everyone including the editorial staff, albeit the approval of the latter was granted with regret.

It is not that the editorial staff is burning with the flame of the reformer, but rather that, with politics now pervading nearly every activity in our country, a strict adherence to the policy reduces the subjects to be discussed to biblical quotations and cautious comments on architecture, both of which seem to be lacking in punch.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

FALL FLOWER SHOW at Pasadena is held in Carmelita Gardens, opening October 29, and using five acres for exhibition purposes. Dr. Philip Schuyler Doane is the president of the sponsoring association and the organization includes thirty garden clubs and civic organizations. The motif for the fall show is the patio, showing the ideal planting for this necessary feature of the southern California home. Assisting Dr. Doane are J. G. M. Mathewson, vice-president; Mrs. Frank H. Sellers, vice-president; Mrs. H. L. Gianetti, secretary; Robert Casamajor, treasurer; William Hertrich, Mrs. H. A. Jannoch and Fred C. Nash, directors. The cooperating garden clubs and civic organizations include: Altadena Garden Club, Altadena Woman's Club, Glendale Garden Club, Huntington Botanical Garden, International Gourd Society, Junior League Garden Club of Pasadena, California Garden Clubs, Inc., Daggers Garden Club, Forty Planters, Little Garden Club of Pasadena, Los Angeles Garden Club, Monrovia Foot-hill Garden Club, Pacific Rose Association, San Marino Garden Club, Garden Club of South Pasadena, La Canada Thursday Club, Los Angeles Garden Club, and the Pasadena Horticultural Society.

ANNUAL GRAPE FESTIVAL of Marin County is held at the Kent place, Kentfield, October 2, as usual this annual thirty-fourth event is for the benefit of "Sunny Hill's" Orphanage at San Anselmo. Mrs. Edward Shea is manager and director of the festival.

THE WEED SHOW, once a novelty is now an annual event at the Amy May Studio, 660 North El Molino Avenue, Pasadena, and is held October 1-2-3, the afternoon of Friday, and morning, afternoon and evening of Saturday and Sunday. Flowering and nonflowering weeds, seed pods and grasses may be entered, and accessories are allowed in the arrangements but the weeds form the real show.

OPPORTUNITY CLUB holds the first event of the fall season, a desert bridge party, at Hotel Vista del Arroyo, November 10. The club cooperates with the charitable institutions of Pasadena and arranges these benefit parties throughout the season.

ANNUAL RUMMAGE SALE of the Girls' Recreation and Home Club of San Francisco is held November 17 at Larkin Hall of the Exposition Auditorium. Mrs. Daniel Jackling is general chairman of the affair.

THE DOLL FAIR is held each year for the benefit of the Convalescent Home of the Children's Hospital, Los Angeles. The date is Saturday, November 27, the place, the home of Mrs. Lee Allen Phillips, Berkeley Square. Mrs. Malcolm McNaghten is the chairman of the Doll Fair Committee.

LOS ANGELES COUNTY FAIR, which includes entries from the entire Pacific Coast, Texas and intermediate points, continues at Pomona through October 3.

HARVEST FESTIVALS mark the early fall days and may be enjoyed at Colusa, October 8-10, at Gilroy, October 13-15, and at Artesia, October 20-21.

SANTA CRUZ announces her 168th Birthday Party, October 16-17, to be marked by many entertaining features.

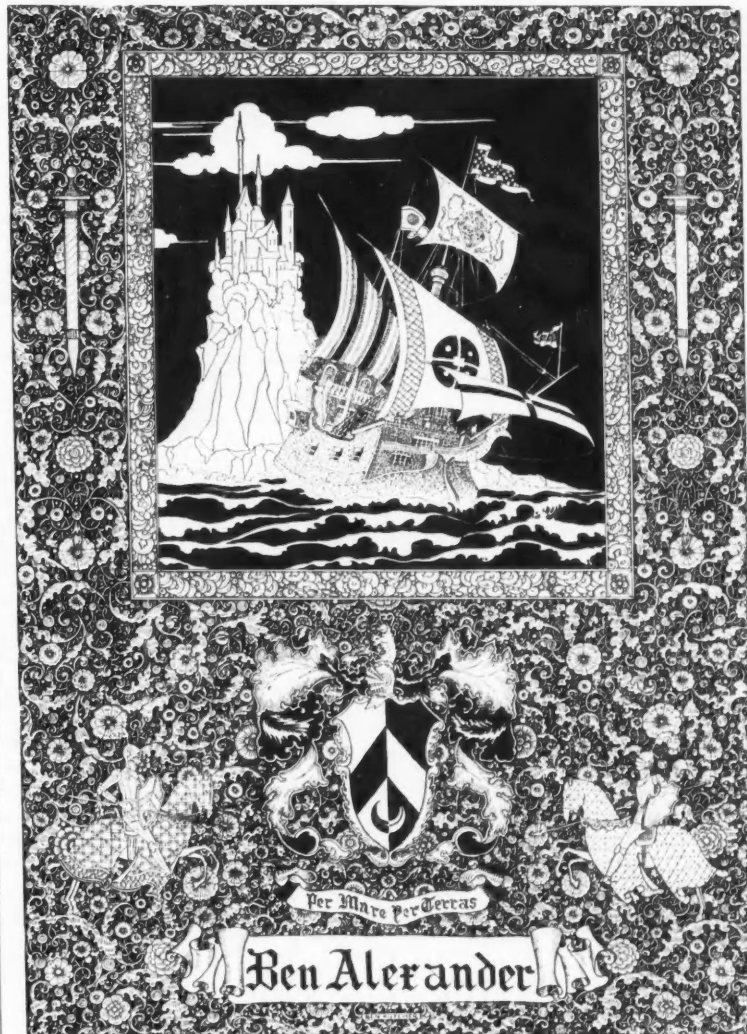
THE BAY CITIES FAIR is held at Oakland, October 16-24, including industrial, floral and agricultural exhibits.

JUNIOR CHAMBER OF COMMERCE, Pasadena, holds the annual Sports Day, at the Altadena Golf Club, October 2, the day of athletic contests is followed by a dinner dance. The Junior Chamber "Follies" is scheduled for October 26.

PACIFIC AUTOMOBILE SHOW opens at the Civic Auditorium, San Francisco, October 30 to continue eight days. Paul Whiteman and his orchestra is announced as the featured attraction.

REAL ESTATE ASSOCIATION of California holds the State Convention at San Jose, October 3-9.

THE RED CROSS holds its state conference October 14 with a luncheon at the Elks Club in Los Angeles. Reservations may be made by telephoning EXposition 4123.



THE ART OF BEN KUTCHER

By CLARE TALBOT

UNIQUE are the achievements of an artist who has attained distinction in three fields of artistic endeavor. Yet such is the accomplishment of Ben Kutchner who has won laurels in the realm of books and bookplates, of art and of the theater. Many may know his striking illustrations in black and white; others may know only his water colors, sketches in tempera, advertisements, or stage-settings.

Born in Kiev, Russia, Ben Kutchner came to the United States with his family in 1902 to settle in Philadelphia. Upon graduation from high school he received a scholarship to the Pennsylvania Academy of Fine Arts. After four years there, he was awarded the Cresson Traveling Scholarship to Europe in 1914. As he was leaving a friend presented him with a copy of Oscar Wilde's fairy tales "A House of Pomegranates." Upon his return he reread them and was inspired by the glowing prose to do a set of illustrations for this classic.

In 1915 he arrived in New York with a series of sketches he had made while abroad of Diaghileff's Ballet Russe, and four other decorative drawings. These he thought were appropriate for *Vogue* or *Vanity Fair*. It was an ambitious thought that only youth would attempt. Much to his surprise, Heyworth Campbell, art director, bought two of the drawings and Frank Crowninshield, editor of *Vanity Fair* advised him to take the ballet sketches to the *New York Tribune*. He was also advised to see *Town and Country*. Here Mr. Cole, editor asked him to convert the other two decorative drawings into covers and the *Tribune* editor bought the ballet sketches and gave them a double page spread in the rotogravure section prior to the arrival of the Russian Ballet with Nijinsky, Bolm, Massine, and others.

It is inevitable that Kutchner's work be compared to Aubrey Beardsley, yet in place of Beardsley's decadence and macabre qualities, Kutchner with the essential sunlight of the Russian soul, has added color to black and white by his skill in presenting texture and brilliance. It is also his Russian heritage which delights in the imagery of folk tales, music ballet and the magic world of the theater.

(Continued on Page 38)

CALIFORNIA GARDEN CLUBS, INC., hold the Fall Meeting at Del Monte, October 8-10. Hotel Del Monte is the headquarters, and Miss Jessie Earley is chairman of arrangements. Monterey Peninsula Garden Club entertains at tea on Saturday, and the official dinner is held at the Peninsula Country Club, Saturday evening.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, announces another series of illustrated lectures by internationally known speakers at the Shrine Auditorium, Los Angeles, and at the Civic Auditorium, Pasadena. The series opens, October 19, at Pasadena with the Pacific Coast premiere of "African Holiday," motion picture by Mr. and Mrs. Harry C. Pearson. Following this showing, Harrison Forman now in China for "The March of Time" will exhibit news-pictures of Shanghai as well as of inner Mongolia and Tibet. Later will be seen pictures of Cape Horn and the Yaghan Indians, the world's southernmost people.

LEWIS REX MILLER, newspaper man, foreign correspondent and university lecturer, delivers a series of evening lectures on "The World from the Press Gallery," Thursday evenings, October 7-14-21, at the Auditorium Century Club, Sutter and Franklin Streets, San Francisco, under the auspices of Alice Seckels and Elsie Cross.

THE MODERN FORUM'S Tenth Anniversary Series opens October 11 at the Philharmonic Auditorium, Los Angeles, presenting Dr. Victor Heiser, author of "An American Doctor's Odyssey." The second event of the course is a discussion of "The Roads to Peace," by Aldous Huxley and Gerald Heard, Monday evening, October 18. Speakers of the season include Romola Nijinsky, Upton Close, Stuart Chase, Thomas Mann, Sinclair Lewis and Mrs. Franklin Delano Roosevelt.

TOWN FORUM HALL SERIES at San Francisco consists of twenty events on Tuesday mornings at the Curran Theater, opening October 19. The list includes Dr. Victor G. Heiser, Mrs. Theodore Roosevelt, Jr., in an illustrated lecture entitled, "Life in the Philippines"; G. B. Enders, noted explorer of Tibet; Doris Kenyon, discussing "Lyric Silhouettes"; Louis K. Anspercher, poet, philosopher and dramatist; Hon. Ruth Bryan Owen, diplomat; Mrs. Forbes Robertson-Hale, subject, "Can the Modern Woman Afford a Husband?"; Lewis Browne; Vicki Baum; Mary Ellen Chase; John Mulholland; Hon. Agnes McPhail; Every Grover; Thomas Mann; Julien Bryan; H. V. Kaltenborn; Tony Sarg and Jacques Cartier. The series is under the management of Albert Rappaport and Kay McMahon and is based upon like series already established in New York, Washington, Cleveland, Detroit, Philadelphia and similar communities.

CALIFORNIA ASSOCIATION OF ARCHITECTS are in convention at Santa Barbara, October 14-16 inclusive.

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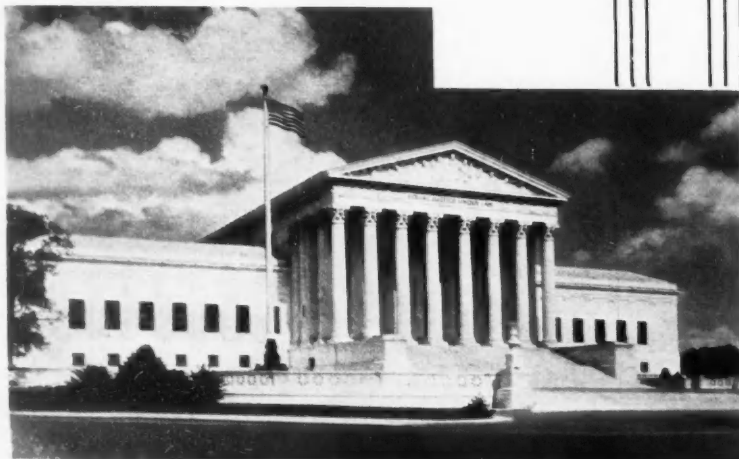
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AMERICAN KENNEL CLUB approved October 30-31 as dates for the Los Angeles National Dog Show, presented under the management of Jack Bradshaw, superintendent for the Los Angeles Kennel Club.

GREENWOOD PREVIEWS, cleverly outlining current world events, books and their makers, music and new plays, are given in California by Aline Barrett Greenwood. Miss Greenwood opens the Pasadena series, October 20, 11 o'clock at the Shakespeare Clubhouse, which continues on the third Wednesday of each month. Teresa Cloud, under whose management Miss Greenwood appears in Pasadena, announces a varied program of interesting personalities as interviewed by Miss Greenwood, including Margaret Mitchell, author of "Gone With the Wind." The San Francisco series opens October 11, Italian Room, Hotel St. Francis, continuing on the second Mondays of the succeeding months. Miss Greenwood may also be heard at Los Angeles and at Long Beach, Thursdays and Tuesdays respectively.

FLOWER ARRANGEMENT is presented in a series of lessons at the AmyMay Studio, 660 North El Molino, Pasadena. The evening course opens October 12, and the morning series, October 13.

HOLLYWOOD GARDEN CLUB, recently organized, meets the third Monday of each month at Plummer Park. Membership is open to all garden lovers in the vicinity.

SOUTHERN CALIFORNIA WOMAN'S PRESS CLUB opens the season officially October 5, at the Friday Morning Club, with the new president, Mrs. Grace Frye, presiding. The club is sponsoring the concert by Mme. Margaret Matzenauer, contralto, October 5, at the Philharmonic Auditorium, Los Angeles. Dr. Richard Hageman is assisting artist at the concert.

FORTY PLANTERS, garden club of Altadena, Mrs. Frederick Rivinius, president, hold the first regular meeting Friday, October 22, but preliminary meetings have forwarded the plans of this club for an unusual exhibit at the annual fall flower show at Carmelita Gardens, October 29-31. The theme of the exhibit is South American Flowers.

UNIVERSITY OF INTERNATIONAL RELATIONS of Los Angeles holds the forty-first World Affairs Assembly at Hotel Vista del Arroyo, Pasadena, October 16. Reception at 6:30 o'clock, dinner at 7:00 o'clock.

MUSIC

PHILHARMONIC ORCHESTRA, Otto Klemperer, conductor, opens the season, November 11, at the Philharmonic Auditorium, Los Angeles, under the sponsorship of the Southern California Symphony Association. The season includes twelve symphony pairs and nine Saturday night concerts, six of which will be devoted to the Brahms cycle. There will be no guest conductors but a notable list of soloists appear in the twenty-four week season.

MUSICAL ASSOCIATION of San Francisco announces the symphony season is increased to eighteen weeks this year, opening Friday afternoon, December 10, and closing Saturday night, April 23. The San Francisco Symphony Orchestra is under the direction of Pierre Monteux.

SAN FRANCISCO OPERA ASSOCIATION, Gaetano Merola, general director, presents a season of opera in Los Angeles at the Shrine Auditorium, following the San Francisco production. Opening November 15 four performances are given: Monday evening, "Tristan und Isolde" by Richard Wagner, principals, Flagstad, Meisle, Melchior, List, Huehn, Clemens, Cordan. Tuesday evening, "Lakme" by Leo Delibes, principals, Lily Pons, Maison, Pinza, Cehanovsky. Thursday evening, "Aida", Giuseppe Verdi, principals, Cigna, Castagna, Martinelli, Bonelli, Pinza, Cordon. Friday evening, "Lohengrin" by Richard Wagner, principals, Flagstad, Meisle, Melchior, Hoffman, Huehn, Cehanovsky. L. E. Behymer is the Los Angeles representative.

CLAREMONT COLLEGES presents the usual winter Artist Course at Bridges Auditorium, opening October 13, with Yehudi Menuhin.

The six presentations of the season commemorate the fiftieth anniversary of Pomona College, founded in 1887.

SAN FRANCISCO STRING QUARTET is heard in concert, October 13, at the Veterans' Auditorium, San Francisco.

FEDERAL MUSIC PROJECT of Los Angeles announces a symphony concert, October 7, at the Philharmonic Auditorium. Victor Young directs the first half, while Gastone Usigli, Project county director, conducts the latter half. John McCormack, noted tenor of the concert stage, gives a brief talk preceding the program.

CHAMBER MUSIC SOCIETY of Los Angeles will present three concerts in the regular series, the first event will be heard early in November. In February the Pasquier Trio from France will be presented, and in April the Budapest Quartet will appear.

OPERA GUILD of San Francisco continues the Gilbert and Sullivan Festival at the Greek Theater, Berkeley. "Pinafore" is given, October 9, and "Iolanthe", October 16. The operas are presented under the direction of Reginald Travers, with Don I. Barrientos as musical director. The Opera Guild is a distinguished bay region institution, with other operas scheduled for an early production.

THE BEHYMER COURSE, Philharmonic Auditorium, Los Angeles, includes many attractions, opening with Menuhin, October 19, followed by Galli-Curci, November 2. Other concert artists are Kirsten Flagstad, Nelson Eddy, Marian Anderson, John Charles Thomas, Helen Jepson, Bartlett and Robinson, Jose Iturbi, and Mischa Elman. Ballets will be the Jooss, the Ballet Russe, Trudi Schoop, and Shan Kar Hindu Dancers. The Salzburg Opera Company presents Mozart's "Così Fan Tutti", and the San Carlo Opera Company is heard.

CONCERT SERIES of San Jose, under the management of Denny-Watrous, at the Civic Auditorium, opens with Yehudi Menuhin, October 22.

LORING CLUB of San Francisco, in this the sixty-first season, announces three concerts, in December, March and May. Wallace A. Sabin is the conductor, and representative choral programs, including modern as well as standard classics have been selected.

EDUARD STEUERMANN, pianist, makes a solo appearance, October 22, at the Biltmore Hotel, Los Angeles, under the sponsorship of Pro Musica. The opening program of this Society devoted to modern music, features compositions by contemporary composers of the Netherlands.

HOLLYWOOD CHAMBER CHOIR, with Dr. Richard Lert as conductor, is a new choral organization, which promises two subscription concerts in Hollywood during the season. Hal D. Crain, formerly conductor of the Bach Cantata Society is the assistant conductor.

BORIS MORROS STRING QUARTET plan a series of concerts at the Biltmore Hotel, Los Angeles, at the Pasadena Community Playhouse, and at Santa Barbara. Members of the quartet are John Pennington, for nine years first violin of the London String Quartet; Jack Pepper, second violin, a Curtis Institute graduate; Philip Kahgan, viola, member of the Philharmonic Orchestra, and Alexander Borisoff, violoncellist, also a member of the Philharmonic.

CAROLYN E. WARE again brings to San Francisco a series of visiting chamber music quartets. The series opens with the Kolisch Quartet, October 12. The Pasquier String Trio will be heard February 8, and in March the Roth Quartet of Vienna give the program. The Budapest Quartet conclude the series, April 19. Concerts given at the Community Playhouse.

MUNICIPAL CONCERT SEASON in San Francisco under the auspices of the Art Commission promises to exceed in interest the events of past years. There will be ten concerts, six events will be given by the Ballet Russe de Monte Carlo and the San Francisco Symphony Orchestra under the direction of Pierre Monteux, opening January 27.

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SAN FRANCISCO OPERA ASSOCIATION presents the season of grand opera at the Memorial Opera House in a popular and repeat series. The popular series operas, with artists, under the general direction of Gaetano Merola, are: October 23, "Faust" with Martinelli, Pinza, Boerner, Askam, Green, Callahan, Howell, Oukrainsky and Opera Ballet with Cimini, conductor; October 30, "La Traviata," with Cigna, Kullmann, Bonelli, Oliviero, Cehanovsky, Cordon, Kroph, Hathaway, Howell, Oukrainsky and Opera Ballet with Merola conducting; November 6, "Rigoletto" with Bonelli, Tuminia, Kullman, Cordon, Cornish, Sheffoff, Jones, Wishart, Hackett, Oliviero, Cehanovsky and Papi, conductor. The repeat series includes, October 26, "Aida," with Cigna, Castagna, Martinelli, Bonelli, Cordon, Pinza, Oliviero, Balfour, Oukrainsky and Opera Ballet, with Merola conducting; October 31, mat., "Tristan and Isolde," with Flagstad, Melchior, Meisle, Hoffmann, Huehn, Clemens, Cordon, Cehanovsky and Reiner, conductor; November 3, "Lakme," with Pons, Maison, Pinza, Cehanovsky, Ferrier, Kroph, Luscombe, Callahan, Hackett, Oukrainsky and Opera Ballet with Cimini, conductor; November 11, "Lohengrin," with Flagstad, Melchior, Meisle, Hofmann, Huehn, Cehanovsky, with Reiner, conductor.

CIVIC ORCHESTRA of Pasadena, under the direction of Dr. Richard Lert, opens the winter season, November 6, at the Civic Auditorium.

PETER CONLEY brings to San Francisco a long list of artists. The season opens with Yehudi Menuhin, and continues with ballets, pianists, vocalists, and six seldom heard chamber operas.

SPINET-UNIVERSITY OF REDLANDS concert series announces the Kryn Symphony in November, and Mary McCormic as soloist. Among the artists to follow are Nelson Eddy, baritone; Bartlett and Robertson, pianists, and the Rath String Quartet.

GILLES GUILBERT presents a lecture series in Pasadena under the auspices of the Caltech humanities division. The lectures are given in two separate series. One opening September 29 is general, the theme, "History and Philosophy of Occidental Music." These are given in Culbertson Hall. The other series, more technical, deals with "Evolution of Musical Technique and Form" is given at the Athenaeum, opening October 4. Both series continue for eleven weeks and are open without charge to students and persons genuinely interested in music.

PACIFIC MUSICAL SOCIETY of San Francisco offers a series of lectures on "The Literature of Music," Wednesday afternoons at the Fairmont Hotel. Nine lectures are given, four on the opera and five on the symphony season. The operas discussed are the four rarely given works included in this year's repertoire of the San Francisco Opera Company. They are "The Masked Ball," October 6; "Lakme," October 27; "Fidelio," November 3, and "Norma," November 10. Aurelia Reid Cunneen is the speaker.

THEATER NOTES

MEXICAN PLAYERS, at the delightful little theater in the Padua Hills, north of Claremont, present the dances, folk songs and legends of Old Mexico, woven into two and three act plays of gay romance. The plays have historic value and interest, are authentically costumed, and are vivid entertainment. Mrs. Bess Garner organized and directs this group with Senor Juan Matute as associate director. "Mexico, Mi Tierra" is presented each Wednesday, Thursday, Friday and Saturday evening, with matinees each Wednesday and Saturday afternoon through October 16.

COMMUNITY PLAYHOUSE, Pasadena, opens a significant fall season, marking the twentieth anniversary of the institution, and a special schedule of events is to mark the milestone. Two plays are presented each month, each running two weeks with the opening on Tuesday evenings. No performance on Sunday. Matinee on Saturday only. Gilmore Brown is supervising director, and Charles Prickett is business manager. Dates of the fall schedule are: October 4-16, "The Amazing Dr. Clitterhouse," by Barre Lyndon.

October 19-30, "Accent on Youth," by Samson Raphaelson.

November 2-13, "The Old Maid," by Edith Wharton, dramatized by Zoe Aikin.

GOLD HILL PLAYERS of Monrovia, in their theater, Shamrock at Colorado, offer the first fall production, "I'll Leave It To You," by Noel Coward, October 14-15-16. Thelma Laird Schulteis, director. At the monthly Workshop meeting, October 1, Mrs. E. L. Lundberg, a student director, presents a drama, with four members of the Players in the roles. Marcella Ryser tells of the New York production of "The Women" for the Forum, and the cast of the forthcoming play is introduced.

COMMUNITY PLAYERS of Palo Alto offer two Workshop shows in October; and October 1, a dramatic reading of "Seen But Not Heard," followed by a party on the stage. "Pride and Prejudice" by Helen Jerome is to be the November major production.

GATEWAY PLAYERS THEATER, 4212 Sunset Boulevard, Los Angeles, offers "Petticoat Ranch" by Jean Provençe, with Harley Alden and Nan Smith in the leading roles. Francis Hickson directs.

KATHERINE KAVANAUGH has organized her own stock company which is operating at the Studio Village Guild Theater, Los Angeles, and is repeating "Every Saturday Night," with the prospect that the play may be seen on Broadway, presented by Shubert.

GOLDEN BOUGH PLAYERS in their Playhouse on Sutter Street, San Francisco, announce "By Candlelight," a new translation of the Viennese comedy, made by Siegfried Geyer, October 7-8-9. For the winter season the projected list includes "Winterset" by Maxwell Anderson; Robert Turney's "Daughters of Atrous; Ben Levy's "Art and Mrs. Bottle"; Ibsen's "The Public Enemy"; The Thrip'ny Opera; and "No More Peace." This group is under the management of Edward Kuster.

THE WAYFARERS, 1749 Clay Street, San Francisco, announce a cycle of Shakespearean plays for the fall season, opening with "Othello," October 14-16. Jack Thomas is the director of this organization.

THEATER AMERICANA, Altadena, selected "Lovely Lady" by Ruth Haggan Cole, with which to open the winter season, October 19-20-21, at the Recreation Building, Mt. Curve and Lake Avenue. Leslie Poe, writer and assistant director at one of the studios, directs. Mrs. C. Brooks Fry is the president of this group.

SAN MARINO STUDIO THEATER in Kewen Canyon chose a Western, "Tatters, the Pet of Squatters Gulch" as the opening play of the fall season. The Players have added an olio as feature entertainment, with Mrs. George Lowmes as the star.

THE CURRAN, San Francisco, announces October 4 as the opening date for the Noel Coward cycle, "Tonight at Eight-thirty."

BILTMORE THEATER, Los Angeles, offers "Room Service," a George Abbott production, opening October 4.



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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Work of members in varied media.

CORONADO

GALLERIES, Hotel del Coronado: Landscapes and seascapes by Western artists.

CLAREMONT

SCRIPPS COLLEGE: Early fall exhibition, including examples of artwork.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Paintings by Western artists.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Through October, paintings by Orrin A. White. Work by members of the art department, and one man shows mark the winter season.

FILLMORE

ARTISTS' BARN: Water colors by Lawrence Hinkley and Robert Clunie to October 10. Opening October 10, oils and water colors by Cornelis Botke and Jessie Arms Botke.

HOLLYWOOD

ASSISTANCE LEAGUE: 5604 De Longpre Avenue: To October 9, exhibition of pastel portraits and character studies by Alicia Skjonsby.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: Etchings and prints, modern as well as examples of the old school.

CONTEMPO GALLERIES, 9109 Sunset Blvd.: An interesting exhibition relating art to the cinema.

F. A. R. GALLERIES, 8880 Sunset Blvd.: Prints in color and black and white.

CHELSEA GALLERY, 8643 Sunset Blvd.: To October 16, Duncan McGregor, Jr., shows paintings of dogs and horses.

HOLLYWOOD WOMEN'S CLUB: Exhibition by members of the art department.

LONDON ART GALLERY, 8638 Sunset Blvd.: Water colors by William S. Bagdatopoulos.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Examples of craftsmanship in metal, showing jewel mountings.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar St.: A rotating show of the work of local artists.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: The work of Martha Simpson of New York.

TENNANT GALLERIES, 8536 Sunset Blvd.: Portraits by Rolf Armstrong.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Fall show, arranged by members of the Laguna Beach Art Association.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Memorial exhibit, the work of the late Don F. Palmerton.

BILTMORE SALON, Biltmore Hotel: Recent landscapes by Jack Wilkinson Smith.

BARKER-AINSLIE GALLERY, 7th and Figueroa: Decorative art, small pictures for modern homes.

CHOUINARD SCHOOL, 741 S. Grand View: First fall exhibition.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Exhibition by members of the California Art Club.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Fifth Annual Exhibition, "Trends in California Art," continuing through November.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Landscapes by Hanson Puthoff, "Caria-sculpture," by Dezo Lani, and water colors by Arthur Millier.

RAYMOND C. GOULD, 830 S. Figueroa St.: Oils and prints, for large and small homes.

GUMPLO GALLERIES, 714 W. 7th St.: Decorative prints and paintings.

Portraits and recent paintings by
**MARION CHURCHILL
RAULSTON**
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At the Mission of San Juan Capistrano is the small private chapel once used by Father Junipero Serra and later by Father John O'Sullivan. When David Tauszky was painting there he was asked by Father O'Sullivan to paint the chapel. The artist proceeded but the picture seemed to lack something until a Mexican woman and her brood came in to pray for a relative, and as they sank to their knees the picture took on life and color, the human touch bringing a new sense of value to the composition. The painting has taken various prizes, at the National Academy in New York, at Laguna Beach, at the Los Angeles Museum, at the Civic Show in Pasadena, and recently Santa Ana, and is now on display at the Frances Webb Galleries, Los Angeles.

CRAFTON GALLERIES, 3963 Wilshire Blvd.: To October 11, paintings by old and modern masters of the European and American schools. To October 31, etchings by contemporary American etchers.

LOS ANGELES MUSEUM, Exposition Park: October 1 to November 14, California Water Color Society; October 1-31, Paintings by John Rich; Lithographs by Conrad Buff; Japanese Prints.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: The work of local artists.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Painting, sculpture, illustration, advertising and industrial design. Classes are in session all year, both day and evening.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Lithographs in color by French moderns, and black and whites by Picasso.

J. W. ROBINSON COMPANY, 7th and Grand: Exhibition by the Painters' and Sculptors' Club.

SOUTHWEST MUSEUM, Highland Park: Recently acquired collection of American Indian art, and a selection of Indian baskets.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Marion Churchill Raulston exhibits portraits and recent paintings.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Landscapes and portraits by David Anthony Tauszky.

U. C. L. A. CAMPUS GALLERY: Children's paintings by pupils of Mme. Galka E. Scheyer, in the Education Building, Room 405.

U. S. C. CAMPUS GALLERY: Art craft, oils, and architectural exhibit.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: October 24 to December 12, drawings by Old Masters, including Italian drawings of the sixteenth century period; Italian and Flemish drawings; French drawings of the eighteenth century, and Italian Baroque drawings.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay St.: Fall exhibition by members of the Association.

OAKLAND ART GALLERY, Municipal Auditorium: Annual exhibition of water colors, pastels, prints and drawings.

PALM SPRINGS

DESERT INN GALLERIES: Exhibition arranged for fall opening.

PALOS VERDES

PALOS VERDES LIBRARY GALLERY: Exhibition by Women Painters of the West.

LOS ANGELES ART ASSOCIATION, 3001 Wilshire Blvd.: Loan Exhibition of International Art.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: The art of the Orient in brocades, silks, embroideries. Chinese and Japanese prints.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by California artists.

PUBLIC LIBRARY, Pasadena, announces an exhibition, opening October 10, of Oriental Art from the collection of John C. Bentz, South El Molino Avenue.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Opening fall exhibition, the work of European and American painters.

SACRAMENTO

CALIFORNIA STATE LIBRARY: In the Prints Room throughout October, etchings and drypoints by Mildred Bryant Brooks.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Permanent collection, and monthly exhibitions and programs.

LOS SURENOS ART CENTER, 2616 San Diego Ave., Old Town: Crafts, old and modern.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearny St.: Jewelry design.

AMBERG-HIRTH GALLERY, 165 Post St.: New products of the potter's wheel by Glen Lukens, prize winner of this year's National Exhibition of Contemporary Ceramics.

THE ART CENTER, Mercedes Bldg., 251 Post St.: Opening with a group show by members, followed by an exhibition of pastels by Marion Cunningham, and sculptures by Lulu Hawkins Braghetta.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: To October 15, portraits by Dr. Rodolphe Kiss of Budapest, diversified subjects.

DE YOUNG MUSEUM, Golden Gate Park: Oils, etchings, and period furniture.

PAUL ELDER GALLERY, 239 Post St.: To October 16, drawings and water colors by Nicolai Hetrovo. October 18-November 6, drawings and etchings by Mark Milsk.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Ninth Annual Exhibition of Oils by Cleveland Artists. Opening October 15, exhibition of contemporary Hungarian paintings.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To October 3, paintings, drawings, prints by Paul Cezanne; to October 10, contemporary German painting. Photographs by Edward Weston. Annual exhibitions of San Francisco Society of Women Artists.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Drive: Monthly exhibitions present the work of local artists and craftsmen. Through October, Business Men's Art Association.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Closed during October.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Continuous exhibition of paintings by artists of Santa Barbara.

FAULKNER MEMORIAL ART GALLERY: To October 29, paintings by Karl Hofer, water colors by Frederick O'Hara.

SANTA MONICA

ART ASSOCIATION, Santa Monica: Fall exhibition by members.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Exhibition arranged by art department.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Oils and etchings from permanent collection.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To October 31, Twenty-third Annual Exhibition of Northwest Artists, comprising Washington, Oregon, Idaho, Montana and British Columbia. The Northwest Printmakers Permanent Collection, and Women Painters of Washington.





One of the largest true frescoes in the United States has just been completed in the Ruth High School in El Monte by Frank Bowers and Arthur Prunier, WPA Federal Art Project artists. The march of progress in California from earliest discoveries to the present is the theme of a running design on the four walls of the patio. For the many figures more than three hundred sketch studies were made and it took eighteen months to complete the two thousand square feet of fresco. The colors are an earthy brown and occasional blues, greens and reds.

MOVING DAY AT THE CIRCUS

By LEO S. GOSLINER

THE attendants at the San Francisco Museum of Art are cleaning up the muck of the Surrealist, Dadaist and Fantastic exhibition. It is late at night! The drawings of Cézanne are already hung on the walls, his lively water colors are stacked on the floor, his oils are still in the vault which has opened during these last few weeks thirty-seven times to receive them. Here comes a frail girl carrying a heavy wooden board in her arms, the one with the fish-shaped hole in it and a spherical mirror mounted so that as she approaches wobbly you appear to dance absurdly upon the ceiling. In her teeth she clutches a card, "The Orator." And here is a young man looking for all the world like a tipsy waiter carrying a fur-covered cup and plate in one hand and fascinatingly tickling his under-chin with the fuzzy spoon. The rope thing looks like a package that has fared ill at the postal authorities' hands. Did you ever see a circus pulling out? How drab the once glamorous band is as it struggles with tent pegs—how weary and tired the acrobats as they pack their trunks, how puerile the clowns as they stow the cockpots.

There is no place where a person is more unguarded than in an elevator. Listen in while descending from a doctors' building and you shall learn of all the ills the world has known. A downtown building elevator reveals many a profitable broker's tip. And so the elevator of the San Francisco Museum furnished the universal proof that San Franciscans were contemptuous, though slightly bewildered with Surrealism.

The San Francisco Art Association in its annual Drawings and Prints exhibit has contradicted the failures of its "Oil" exhibit and displayed superb draftsmanship. There are perhaps too many "tight" drawings but pencil is a "tight" medium lending itself to exactitudes not as easily achieved with other media. But the judges again dove off the shallow end and chose for awards the few pieces of extreme mediocracy that were displayed. Somehow the awards were mostly to those who reminded you of something else. Charles Suren-dorf's "San Francisco Door Step" was reminiscent of Rockwell Kent but not achieving the dignity and grace of William S. Rice's wood engraving. Jack Wilkinson's "Circus Dancers", a prize winner, looked like a Roualt and was one of the weakest charcoal drawings. Lloyd Wulf's "Prayer Room" smacked of Daumier and was far surpassed by that artist's other lithograph.

If he had been born in Keokuk or Tallahassee, if he had been educated for his career at the Chicago Art Institute or the Art Students League, if he had settled down to a life of painting the joys of Portland, Maine or Portland, Oregon, would Paul Cézanne occupy as important a place in the world of art as his French heritage gives him? Without attempting to minimize Paul Cézanne, this question is offered as a query on our art judgments. Will Cézanne continue to overshadow Eugene Speicher thirty years hence? Will Benton and Curry and Burchfield and Brook and Sterne and Kroll be the names to blot out Cézanne and Van Gogh and Renoir? Is not the label "Painted in Paris" becoming outmoded even as the fashion label now reads, "Styled in Hollywood" and the once formidable "Made in Germany" bows before the "Produce of the U.S.A." New horizons in art are westward toward the sunset.

Are we not revering Cézanne too little as a painter and too much as a dying symbol of a crass Romanticism! Go to the San Francisco Museum and judge Cézanne as an artist, not as a nationalist who derives merit from his rowdy Paris nights, but for himself. Is he honestly the equal of a score of American painters who had the prosaic fate never to have studied abroad? There is no questioning the technical capabilities of the man but as we learn that his art career was dedicated to achieving solidity and body his work is only solid as contrasted to the sponge rubber and feather painting of his contemporaries. The San Francisco Museum of Art furnishes a unique opportunity to study the "Modern Master", presenting oils, water colors, prints and drawings in a quantity never before exhibited in this country. These many displays were gathered only with great difficulty since owners did not wish to part with their "masterpieces". This fact is indicative that Cézanne is the angel of the *nouveaux* collectors and not the subject of the collector who has learned to realize through time that his possession of a masterpiece amounts merely to a trusteeship.

The lesson which the Cézanne show can provide for our local contemporaries is the importance of charm. Not a clear colorist, not a draftsman, even when he tried, not having achieved the solidity he sought, being an incidental "compositor", Cézanne has achieved his stature through charm and naïveté. True the path he trudged through a moraine of idiotic theory, has been worn by succeeding thousands into a broad highway, yet Cézanne is notable not for the thinking which he did but for the weak poor things he left behind. He is to art what Marconi is to radio—a pioneer.

CALIFORNIA POETS' CORNER

ST. MARY'S IN THE MOUNTAINS

(Virginia City)

By EDNA HOLROYD YELLAND

Forced upon the reality of metal bearing mountains
Strangely rise the spires of St. Mary's in the moun-
tains,
Marking the miner's pride more than his hope of
heaven,
Not for God, never for God were these mad hills
riven.

Washoe winds are loud in the streets and the listen-
ing houses,
Desolate in drift and cavern, in the ruined, elo-
quent houses.
Only these inappropriate walls are impregnable;
There is no wind's voice in the nave, in the empty
confessional.

Why do they pray, pale praying saints at the altars,
And why are pale candles alive at the alien altars?
What had the Ophir and Comstock to do with
prayer,
The raw red hungers and the bones of earth laid
bare?

CROSSING THE BRIDGE

(August 1, 1937)

By HELEN BURWELL CHAPIN

The new bridge lofts its towering spires
From sea to sky,
An unsighed masterpiece,
The true cathedral of our epoch,
Devoted to man's use,
Leading him to the long roads
And the open spaces.

Mount Tamalpais lies looking upward
To the sun,
While on the other side
The gray gulls cluster
On waves now green, now purple—
Silver and unlike
A fleet of dreams come home.

AFTERNOON

By PATRICIA O'SHAY

The cactus casts its shadow east,
and east and east the pattern lies
on drowsy, sandy sun and shade
beneath the blue of desert skies.
A little breeze comes eagerly
to whip the sage with stormy hand,
but slacking in the quiet air
falls dozing on the breathless sand.

BEWITCHED

By PATRICIA O'SHAY

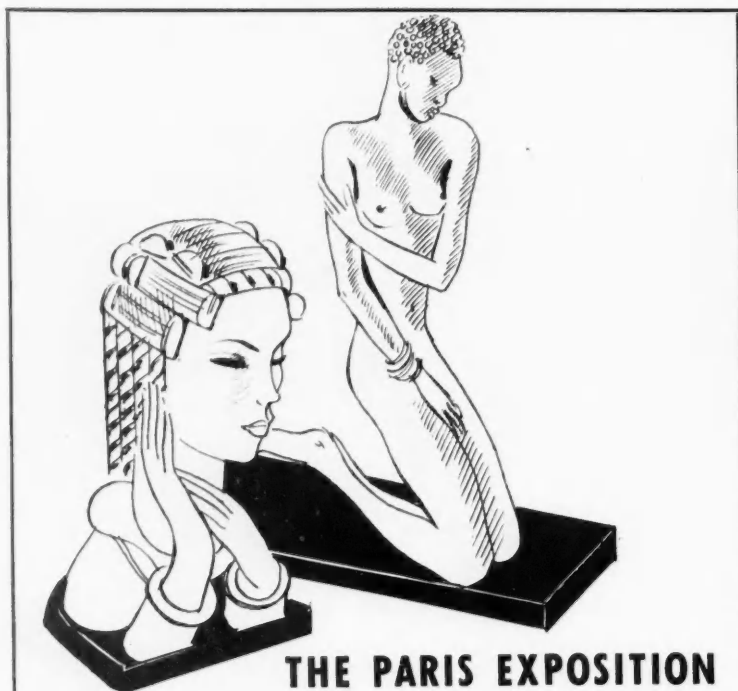
The dark is a mask
and the moon its eye—
the trees are quiet as painted trees,
touched and silvered with bits of light
on the weird curtain of the night.

Our Poets of the Month

EDNA HOLROYD YELLAND, who has con-
tributed to this department before, has also
appeared in *The Saturday Review of Literature*,
Time and Tide of London, and many poetry maga-
zines. She is the wife of Raymond Yelland, well
known Berkeley, California, architect.

A lecturer, a writer, an authority upon Oriental
art and a member of the art faculty of Mills Col-
lege, Helen Burwell Chapin has had poems trans-
lated from the Chinese, "The Round of the Year,"
published by the Eucalyptus Press.

Patricia O'Shay is for the time being, at least, a
Gypsy poet, living in a trailer camp in southern
California.



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Yehudi Menuhin, young violinist, after opening the music season in San Francisco, plays at Claremont Colleges, October 13, at the Philharmonic in Los Angeles, October 19, and San Jose, October 22.

IS AMERICAN MUSIC ON THE UPBEAT

By FRANK HEIM

A CITY is considerably judged by its cultural aspects, and Los Angeles seems in a special way favored along the lines of music. Musicians of high ability and world fame have contributed their quota of personality and talent to Los Angeles, and are now making their permanent residence here.

But America does not lack other centers of musical culture. An aristocracy of appreciation has followed upon the establishment of symphonic and chamber music organizations in a number of cities. This culture is, however, still almost exclusively devoted to the maintenance of traditional European standards, and is inclined to take slight note of the native and democratic developments in which true national progress lies. The presence of such a culture in America is therefore not altogether an unmixed blessing; in fact it may lead to certain results of positive evil. The presence of retrospective hyper-refinement in a nation at a time when rugged creative strength, even if crude in its artistic results, should be manifested, may be harmful in its effect upon normal creative progress, especially when, with the backing of wealth, the press, and the academy, it arrogates to itself possession of the true vision of artistic standards.

The music of the American Indian is possibly the oldest form of music we have on this continent. Music and drama are so closely linked in the life of the Indian that it is difficult at times to find them as separate parts of esthetic expression. Indian music is not by any means the generally depicted barbaric discord of tom-toms and rattles which we are prone to imagine. Many tribes possess a keen ear for harmony and key, and have excellent musical instruments. Indian music has been copied and embodied in compositions by many American and European composers.

The first analytical study of Indian music was made by Dr. Theodor Baker, German author, who published in 1882 "Über die Musik der Nordamerikanischen Wilden." Miss Alice Cunningham Fletcher also did some remarkable work in this respect.

American music was at first planted in a very sterile soil; both Pilgrims and Puritans were opposed to the development of the musical art, yet by an irony of fate, their psalm-singing became the cradle which cherished the music of America. As early as 1756 a public-spirited citizen, Stephen Deblois, built the first "Concert Hall" in Boston. Thus, the true beginnings of American music must be sought in the unpromising field of the rigid, narrow, and often commonplace psalm-singing of New England. The two earliest American composers were Rev. James Lyon (1735-1794), sacred compositions, and Francis Hopkinson (1737-1791) in the secular field.

Musical America today is still cold toward the native producer. Concert singers are seldom heard in American songs worthy of their artistry, and orchestral conductors seldom give, on their own initiative, successful native orchestral works, an isolated performance of which has been arduously procured elsewhere. With the people generally, however, the matter is quite otherwise. Americans have never shown a disposition to receive otherwise than cordially the works of their own composers. From Stephen Foster, through the ranks of popular music composers, to MacDowell, to many song composers of the present, and latterly to the composers of music for popular festivals and pageants—wherever the composer has gone directly to the people and served their needs, whether in the sphere of lesser or greater ideals, he has found a ready welcome and a hearty response. The pathway of true creation of healthy growth and achievement for the composer in America today, lies in abandoning competition with European sensationalists and ultra-modernists in the narrow arena of the concert halls of "culture," and turning to the fulfillment of national needs in the broadest and deepest sense. This new movement will call forth new and larger efforts on the part of American composers, who, with their present thorough assimilation of the various musical influences of the world, will lead the nation into a new and mature creative epoch.

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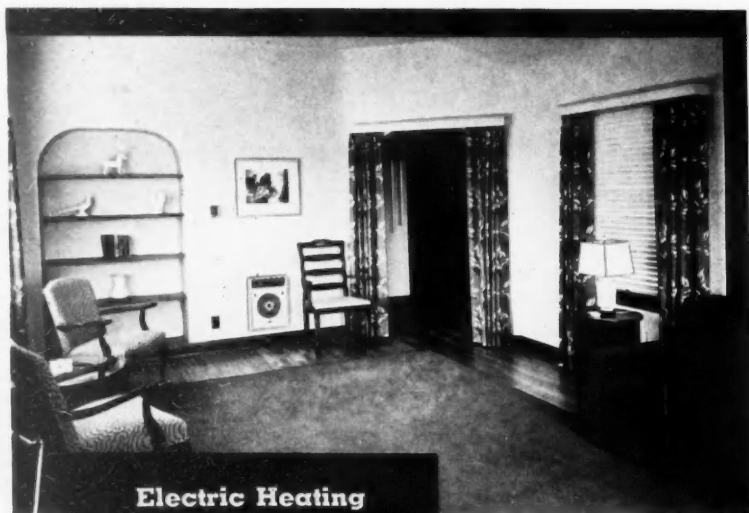
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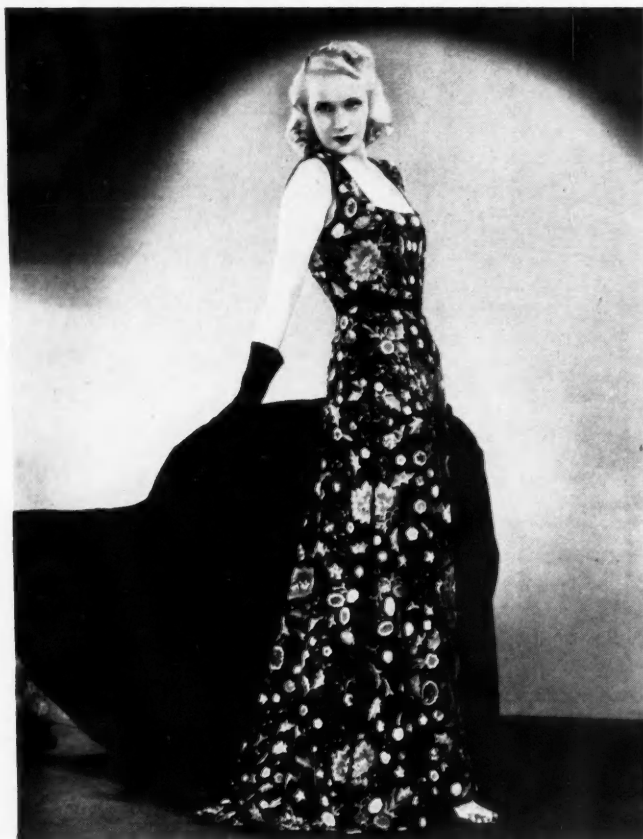
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This black gown colorfully decorated with French paillettes is exclusive with Switzer's on Wilshire Boulevard in Los Angeles. Worn by Virginia Dabney, a popular young screen actress.

MODES AND MATERIALS

AT ONE time style news from Paris was viewed in the light of pontifical announcements but with fashions originating here, there and everywhere the matter becomes merely one of nice discrimination. And certainly in the present christening of colors California leads with Sutters Gold, Cucamonga Wine, Sequoia Green, Oak Tree Brown and High Fog. There is also a beige that should be known as Desert Sand, and likely will be before the season ends. Just as wood values are balanced in the plans for the new homes so the wood tones play a high note in costumes for the fall. The pine tree provides refreshing shades, a pine needle green to be matched by pine cone brown. Or the selection may include a spruce-toned blue green and a piñon nut tan but no matter what the choice wood tones are pleasingly used in either frocks or accessories. Mahogany and walnut too must be considered as well as boxwood and maple.

While the world may be keyed to the tempo of the unexpected, fashion moves in no uncertain line. Skirts are sold short. They may seem to waver hesitating on the upward swing but that is due entirely to the time element. A daytime, or sport outfit where skirts are involved at all, shows a very definite short skirt, from twelve to fourteen inches from the floor, while the evening frocks maintain the long lengths, some sweeping the floor, others with an uneven hemline, revealing the gay dancing slippers. However, no skirt is a stipulated number of inches from the floor, in all cases the wearer makes the choice, according to height and weight. Nowadays women may accept the trend but they refuse to be regimented.

Sportswear usually holds the attention in California, and now especially with the football season open, the County Fairs in progress, and the real racing season in the offing at Santa Anita. The sporting silhouette is an all-time favorite in this western world and to it the check-and-plaid theme brings variety. For the early fall excursions into Yosemite, to the desert on preliminary rambles, or down for another glimpse of Mexico, nothing is so trustworthy as the three piece sports suit, it is perfectly proper, when well tailored, for every occasion, stemming from breakfast to Martinis. These suits are frequently two-toned, a single breasted jacket in a solid color has a matching straight skirt, while the topcoat may be in plaid checks or striped weave. Informality leads in sportswear but it is informality on a well constructed plan, with every angle of suitability considered.

For the casual frocks to be worn under the boxy topcoats in tweed, in the smooth and nubby fabrics, the light wools, wool crêpes and jerseys are popular. Both the wool and silk jerseys are used and are enhanced by the new belts in felt embroidered in flowers. The newer knits are manipulated like fabrics, nipped in at the waistline to give the corselet effect, and they show good color combinations. The "five o'clock dress" gains in importance with its production as a tailored sports costume in velvet, with a shirtwaist top, a wide bright-toned suede belt and a matching chiffon scarf. Velvets are

(Continued on Page 37)

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The "safe" in the studios of AmyMay in Pasadena.
Photograph by Robert Humphreys.

SAFE AND SOUND FURNISHINGS

THE story of the growth of a peasant house in the Big Sur is a fascin-
ating one when told by the artists who did it, and in their own words
the legend is this: Said AmyMay, "Really the whole idea stemmed from an
American piece. This piece was an old 'safe' from the kitchen of one of
the grandmothers and we were asked if we cared to use it. We had a corner
for it since it had good line and proportion, as things usually do that are
built sincerely to meet a definite need, and we decided we could have a bit
of fun with it and paint it as Antka, a girl in Poland, had painted hers. Two
people who saw this piece when it was finished were convinced they could
use that sort of thing in the house they were planning to build and asked
us to work out a scheme for them.

With that decision activity began for them, for their architect, Edgar
Maybury, of Marston and Maybury, and for us. The building site in the
mountains was carefully chosen, the wall spaces thoughtfully planned, and
every small detail considered. We designed tables, benches, chairs, chests
and beds, such as we had known in middle Europe, and found a co-worker
with understanding who constructed them Peasant fashion with no nails.
Then we painted them, letting the designs in each case depict incidents in
the lives, and characteristics of the owners.

During the time we were working on the furnishings the to-be owners
were in Europe where, at our suggestion, they were seeking complementary
pieces. They found several good pieces of antique peasant furniture, inter-
esting wedding boxes, some carvings and woven things, and both modern
and museum pieces in pottery. In this search they learned the similarity
between German and Polish design but were careful in all instances to get
only the best and most usable pieces.

The curtains are mainly of American stuffs but chosen for color and with
the feeling of a peasant quality. In the kitchen a checked red and white
gingham, gives clear, clean color, while in the bedrooms a fabric of sunfast
in larger checks but in the true primitive tones, yellow, greens and reds
brings exactly the spirit required. Outlining the windows which look to the
sea, but in no sense distracting from the view, are drapes in a deep, rich
coppery tone, achieved by dying sheets in iron rust. The floor covering is
equally simple. On the living room floor is a fine old Colonial braided rug
and a rag runner, while in the bedrooms are lovely, finely woven rag rugs
such as are characteristic of the living quarters of a Swedish peasant.

When the house was done and we assembled all the things the old Ger-
man *schränk* (wardrobe) made in 1770 fitted in perfectly with the much
later Swedish woven coverlet. The fine American Chippendale wing chairs,
the spool daybed, and other good pieces used throughout the house, had been
in the family a long time and had achieved an air of belonging. Then
because of the honesty of design and workmanship, the antique peasant, the
modern peasant, and the good, old American were easily interlaced by a
knitted scarf on the back of a chair, Latvian skirting on a table, and similar
uses of color and fabric. Thus the house in every way expresses the indi-
viduality of the owners, their love of travel, their interest in people of other
lands and their folk arts, and adds the satisfying combination of good Amer-
ican design."

There is something very sincere and honest about peasant furniture and if
it is used today with a genuine desire to have it function, to really belong in
the house and to the people who will use it, there is a definite place in a
beach or a mountain home for it, and such a piece makes a pleasing addi-
tion to a city house when it is made and placed with understanding.

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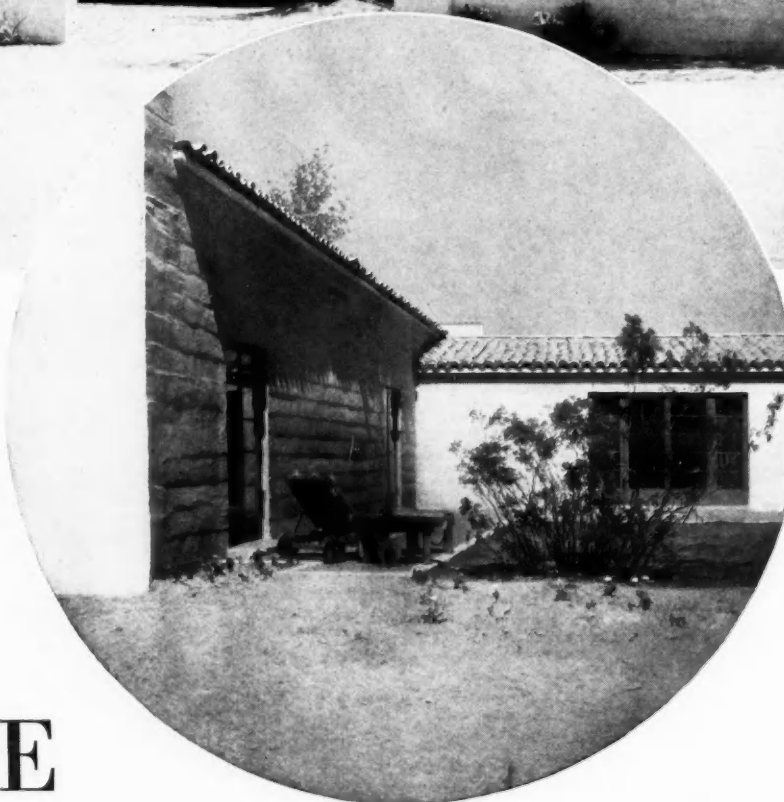
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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

CONSTITUTIONISM—*The Origin of Liberty Under the Constitution.* By James Mussatti. Richard Blank Publishing Company, Los Angeles. \$1.00.

Out of the numerous books on the Constitution which have been published during the past year or so, at least one, I am sure, is due to stay and be permanently well regarded. And that is James Mussatti's "Constitutionism—The Origin of Liberty Under the Constitution."

There may be some disputing of Mr. Mussatti's interpretations but there cannot fail to remain with any reader a decided liking for this handy scholarly reference—done and printed with a clip and straightforward precision, a swift but remarkably comprehensive survey.

If the Constitution was not quite what Gladstone termed it—"the most wonderful work ever struck off at a given time by the brain and purpose of man," or a sacred document to be uncritically revered, the extraordinary logic and wisdom of the paper have become now for the first time noticed by many Americans.

Mr. Mussatti's study is unsurpassable as "a short and simple statement of the origin of the basic principles of the Constitution." The exposition of them is proof that in itself—in its backgrounds and principles, when understood—the Constitution is an eloquent witness for its own defense.

The book is praiseworthy, moreover, in the "intent to explain the philosophies, motives, and actions of the architects of the Constitution," although I know of some historians, notably Charles A. Beard, who, I expect, might take issue with Mr. Mussatti on some of his explanations. On a controversial topic like the Constitution, however, that diversity of belief is not only inevitable, but in a democracy, particularly desirable.

A chief deduction from Mr. Mussatti's thorough presentation is that the Constitution was not "struck off at a given time," as Gladstone volubly remarked, but that it was a cumulative document, the product of years of human experimentation with government. Mr. Mussatti points out that "with the Articles of Confederation as the starting point and the state constitutions as models, with Magna Carta, Petition of Right and Bill of Rights behind the colonial charters, and with the background of the philosophies of Locke, Montesquieu, and Blackstone, the Constitution of the United States was drafted. . . ."

Realizing that vast expanse of background, Mr. Mussatti reaches back to the 13th century, to the English antecedents of the American Constitution. He proceeds then to the colonial backgrounds, to the gradual development of the idea of union and the drafting of the first state constitutions.

With a good freight of evidence he recalls the defects of the Articles of Confederation under which the new confused family of states operated, or rather, failed to operate, until 1787. Here Mr. Mussatti indicates the broad truth which early American advocates of state sovereignty did not or would not consider—that to enjoy any genuine freedom it becomes necessary to surrender some apparent latitude of movement. Each state, under the Articles, thought itself free, yet because there was nothing of a central coordinating authority, a tyranny of uncertainty and economic chaos prevailed and ruled. Some revision of the Articles was generally agreed as urgent, but the Convention delegates shortly decided to forget those impractical arrangements. It was the first of various wise steps taken at the Convention. The Constitution was thenceforth evolved, after three months of very warm summer deliberation at Philadelphia.

Mr. Mussatti's account of the Convention and its members, of its enormous problems and the solu-

tions, and his outline of the eight basic principles of government established by the Constitution, compose impelling and strikingly informative reading. Two chapters on the amendments round out an extensive and profound fund of knowledge.

Besides the valuable history of the Constitution, the Appendix lists the rights guaranteed to each individual by the document, together with a list of the Chief Justices and Associate Justices of the United States Supreme Court and a summary of decisions of the Court declaring acts of Congress unconstitutional. Finally there are texts of the Declaration of Independence and the Constitution.

More than any amount of oratorical air pressure could do, Mr. Mussatti's cool and sound presentation of the facts is certain to enlist thoughtful Americans to the cause of the Constitution versus any existing or impending contrary forces.

It is the belief of Mr. Mussatti, as stated in his Summary and Conclusion, that "as long as *Constitutionism* lives, America need not dread the heel of the dictator or the disorder of anarchy. As America faces the future let us pause to recollect that the far-seeing vision of our constitutional 'fathers' resulted in an instrument of government which no foe of human rights has penetrated and survival of which has met every challenge to the natural rights of man. Our most formidable fortress of defense in time of stress still remains the Constitution of the United States."

It is stout testimony to the solid evidence presented by Mr. Mussatti that a reader is likely to conclude with the same opinion.

HISTORIC CALIFORNIA IN BOOKPLATES. By Clare Ryan Talbot. Graphic Press, Los Angeles. \$5.50.

Bookplates are of fairly recent date, as history goes, yet I have a notion that even the cave dweller ages ago wanted to mark with some personal signature or design the slabs of rock carved with strange letters which composed the Neolithic library. These are my books, he desired to say, and perhaps with the thought he picked a flint tool from a ledge and chipped out on each "book" a specific, identifying sign.

Today a bookplate is like the architecture of a man's house, or the colors of a man's ties—it marks the bents of a personality, the special tastes and talents of the owner, shaped and adapted to circumstances. Thus, viewed years afterward, a bookplate gathers historic value and becomes illustrative of life at a vanished time—of the culture and commerce, the vogues and trends of a period.

Clare Ryan Talbot thinks the study of bookplates is more sport than badminton, bridge, or any of the other 20th century games. She has made a specialty of California bookplates and her current book on the subject is "Historic California in Bookplates." Her previous one was "In Quest of the Perfect Bookplate."

Mrs. Talbot's research led her through California's colorful history. Although she found that the bookplate was not a cultural feature of California life until about 1900, some of the themes and topics covered scenes of the pioneer West.

The designs of bookplates possessed by some Californians today picture historic signposts with exact art and accuracy. The bookplate of Frederick Webb Hodge, the ethnologist, is printed and described as "a veritable encyclopedia of information important to the Southwest and California."

The first bookplates in this state were found, as you may suppose, at the missions. "In the books brought from Mexico by the early Franciscans," writes Mrs. Talbot, "a *marca de fuego*, or brand, was used to indicate ownership when stamped on

the top edge of the leaves or on the vellum or sheepskin binding. . . ."

Clare Ryan Talbot has thus and now gathered to the pages of a beautifully published work, the bookplates of doctors, lawyers, merchants, and chiefs—churches, schools, and clubs—printed with the causes diagnosed.

Aside from the rich historic and artistic worth of the bookplates, each one lights up a quite well known personality, in a way that even a gentleman's private letters could hardly do. Consequently, whether your curiosity runs to history, art, or human beings, "Historic Bookplates in California" is apt to contribute well to your enjoyment of life.

NATIVE AMERICAN HUMOR (1800-1900), edited, with an introduction, by Walter Blair. The American Book Company, New York. \$3.00.

When I think of all my dull school books that made having the mumps a pleasure, I recall not only at least my grammar and my composition books, but my History of the United States. I know now that I missed then all the bright and amusing stuff of American politics, while I accepted with all the serious earnestness of a child the pompous windstorms of Daniel Webster and the others.

My grammar years left me with the conviction that America's great men all possessed every virtue in the McGuffey Reader except a sense of humor. I do not remember one picture in the school history which was lighted with a smile or even a fairly cheerful or optimistic look, and the "Union must be preserved" expression on Webster's granite physiognomy impressed me, I recall, as the epitome of determination. I supposed that neither Webster nor any of the other notables of American history, except perhaps Lincoln, ever laughed, did anything undignified, or were even subject to the daily or weekly requirements of other mortals. Not until after leaving school did I learn that John Quincy Adams took a regular morning bath in the Potomac after methodically draping his nightie on a cherry tree limb.

Now, however, encouraged by Walter Blair's editing of "Native American Humor (1800-1900)," I hope the next work Blair or someone else may undertake is to gather up the humorous remarks which must have dropped now and then, at least unawares, from even the most sober mapped American statesmen.

Blair brushed through some American state papers but not enough of them. He was more concerned with the professional humorists of America—Josh Billings, Artemas Ward, and the others, although he does quote some from Lincoln and Franklin.

Congressional documents, Executive Orders, and other government papers certainly cannot all, by the law of averages, be as dry as they are reputed to be. Lincoln's papers, for one, were blessed with humor. Blair quotes a message from Lincoln to Secretary Stanton—"I personally wish Jacob Freese, of New Jersey, to be appointed Colonel of a colored regiment, and this regardless of whether he can tell the exact shade of Caesar's hair."

But there are undoubtedly more such flashes through state papers and correspondence, just waiting to be uncovered. I know that behind the poker faces of my history book lurked some droll amusement at the business of public life and the characteristics of their colleagues at the game. I remember reading one of Jefferson's bright comments on John Adams' lack of personal ambition—"Adams is as disinterested as the being who made him." Jefferson phrased the Declaration of Independence but he didn't put anything half so good into that.

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RUNNING FIRE

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By MARK DANIELS, A.I.A.

THE GENTLE ART OF CLIQUING

THE first step toward class hatred is the development of social and political cliques. The end invariably is the breaking down and disintegration of the social structure and the fall of democracy. We have chosen the paths of democracy. If we wish to continue on them we must avoid class hatred. This means we must break up our cliques.

In college fraternities, student bodies, clubs, secret orders and labor unions, the workings of cliques can be seen on every side. Nor is it confined to these groups. Plenty of examples are to be found in the development of entire communities and cities. Those that progress have, either consciously or otherwise, avoided the secret whispering groups of citizens who gather to put over a "deal" of their own. Other cities are reduced to stagnation through that indecision that results from lack of unified action.

Several great social clubs have gone to pieces for no other reason than the development of cliques. We all have seen them at work, in whispering huddles before a fireplace or around a table, conversing in an undertone that ceases when an outsider approaches. We have seen them control appointments, jobs and even work of an importance far above them, always in secrecy. The Ku Klux Klan is merely a magnified clique. Let's keep such things out of our Western life; out of our city governments, out of our clubs and out of our families. We don't want any of it.

LABOR

THEY say that at last labor is settling down. Yes, settling down to a long, long fight. They are fighting over which labor organization shall have the right to stick up the people who need buildings and other products of labor, sticking up nearly all of us while the fight goes on.

Most modernists in social science claim that this is the final phase of the war between capital and labor. If the war is between capital and labor, why is it that the middle classes who belong neither to the group of capital nor to the group of labor are the ones that must always pay the bill? It is doubtful if any strike or any tie-up in industry has materially injured or hurt any capitalist. The injury has always fallen upon the middle class who are not capitalists and in this class are a very great many who are in the labor group itself.

No intelligent or clear thinking person is against organized labor. But why not call a spade a spade? If it must be continued as a fight between capital and labor, why not let it be definitely understood that the object fought for is to see which one first can get his hands into this middle class money?

IN REPLY

ELSEWHERE in this issue is an "Open Letter to the Editor." It is from Leo L. Gosliner, who has written good criticisms on art for this journal—good because they were honest. His open letter is good for the same reason, but it is predicated upon a misconception.

The item to which Mr. Gosliner takes exception appeared in the July issue, captioned "Hospitality in Reverse." In it I "facetiously" attributed the passing of the Russian flyers over San Francisco to Los Angeles to the stench of "labor odor" that arose from suffering former city.

Now, Mr. Gosliner's misconception is just this: the stench referred to was not that of labor in general but of labor's conduct in the city of San Francisco. Otherwise the Russian flyers would have had to traverse the United States to land in some country where labor is not organized.

Labor does not stink, but its conduct in San Francisco often does, and worse. I, too, have

sweated like a horse from manual labor. For six months I worked in a machine shop and for three as a dock hand unloading lumber schooners. The resultant "industrial B. O." was not a stench but the wholesome odor of honest labor. What stinks about labor in San Francisco is the same thing that gags us all when we read the congressional reports—politics—politics coupled with a ruthless disregard of fairness to the weaker members of their own ranks; coercion and the beating up of members of one union by members of another; misappropriation of members' dues by officers of a union; and finally the useless destruction of property.

FIRST AND LAST

LABOR has us by the throat and the bankers have us by the note. Time there was when bankers were lenders but in these days they are all borrowers, for it is the money they first borrow from us that they lend back to us.

In the days of Lorenzo, the Magnificent, the banker was also a patron of the arts. With his aid such men as Michelangelo, Leonardo, and Cellini were enabled to complete their incomparable works. I like to think of these great captains of wealth as instruments of esthetic destiny and I find that through the ages, down to the present day they have exerted a great influence on the arts, particularly music.

All bankers have a soft spot for music. Of course it is nowhere near the heart nor does it show in the eye. But they really have a deep feeling for the golden throat or even the golden calf. And this is perfectly natural for, although Pythagoras established the diatonic scale about 500 years B. C., it was not until the modern banker took a deep interest, that the scale began and ended with "dough." These were the first bank notes. Hey! Lay off. Can't you take a joke?

PARADOXES

"THE blacksmith's mare and the shoemaker's sons have no shoes," "you can't get a good beefsteak in Chicago," "don't carry coals to Newcastle" and "a cowboy will walk a half a mile to catch a horse to ride a hundred yards" are all statements distantly, but not entirely, related to fact. It is true that the grass on the other side of the fence at least looks sweeter. In Mexico, a few years ago, I met a lady who had sold all her beautiful hand-wrought solid flat silver and had purchased through a mail order catalog complete sets of stamped-out cheap plated ware from a firm in the United States.

These things seem ridiculous but they can be understood. One thing that I cannot understand, however, is why the California farmer of means, living in a comfortable house surrounded by citrus groves and rich truck gardens, will serve canned orange juice and canned tomato juice at his breakfast table.

POETIC LICENSE

I HAVE a lurking suspicion that many of our cherished quotations and adages have been tampered with by those poetic souls who are so quick to sense a lack of harmony in the grouping of words. Also, I am confident that translators have employed what we call poetic license in giving to the world the gems of thought that were dropped by philosophers of the past. Undoubtedly the translator is the forerunner of the rewrite man.

This is particularly true of biblical quotations. Dr. Morris Jastrow gives us a very clear picture of how it was done by the rewrite men who handed down to us a translation of the bible. In his literal translation of Ecclesiastes, Dr. Jastrow gives us this: "Follow the inclination of thy mind, and the

sight of thine eyes" as the true statement of Koheleth, further advising us that the rewrite men had added "—but know that for all these God will bring thee into judgment."

There are many examples of how the original meaning of great sayings have been garbled to satisfy the poetic "yen" but just remember what they did to this one, "Profit is without honor."

WRECKERS

THE morning *Times* announced the sale of a sixteen story building in lower New York and that the same would be wrecked at once to make way for another skyscraper.

Not many people are conscious of the problems involved in wrecking a large building. There are attendant dangers in wrecking that greatly outnumber those of construction. In many instances demolition must be carried on in ignorance of the details of construction employed when the building to be torn down was erected. As a result, the wreckers often have to feel their way cautiously.

A few weeks after the announcement I went down to watch the work. It was more thrilling than any construction work I have ever seen or been employed upon. The care with which each step had been thought out was apparent. In the same way that each member of a steel frame is set in place at a predetermined time, the removal of elements is planned. As I stood there in admiration, it suddenly occurred to me that the great wreckers are builders in reverse.

FROM MY WINDOW

OVER the water beyond the blue of the bay rise the hills of Berkeley. Rolling hills, unknown to snow, mantled with groves marching along the gentle ridges, silhouette the ivory of home and villa that turn to rose in the light of a setting sun. Backed by blue black sweeps of eucalyptus and pine, the slender campanile of the University cleaves the horizontal lines that trace the routes of boulevard and drive. Beyond the tree-clothed crest of Yerba Buena towers of the eastern spans of the mighty bridge flash defiance to time. Ever building, ever onward, the structures on the man-made island they call "Treasure" rise from the blue sea. Always the picture changes. Each day it is new. What flashes so persistently on the distant shore? No window could be so large, no windshield so steady. The hand telescope will reveal the truth. I bring the great flashing structure into the field of telescopic vision, draw it to focus and read "Use Red Toe Corn Plasters."

THOUGHTS WHILE THINKING

TERRACED cubes in kaleidoscopic colors, Byzantine steeples, modern towers, blue waters (not green like the Danube), roof gardens, Chinese pagodas, soft fogs on Nature's "Sweet permissive breasts," San Francisco, George Sterling's "Cool gray city of Love."

Liquor is the poor man's vacation.

If "heat is life and cold is death," Dante made at least one hell of a mistake.

You can buy watch-fob emblems of learning in pawn shops.

When Dick Powell let us publish the pictures of his beautiful home, we might have known he had something up his sleeve.

One hundred twenty-five million dollars worth of bridges to get out of San Francisco. Sort of a Khayamesque paradox. What can the San Franciscan buy that is half so good as the things he sells?

Penthouses, spent houses, pest houses and pot houses, spawned from the same womb.

So the Cambodian socked the Hindu in the Temple.



Photographs by Chas. Roberts

The ranch house of Mr. and Mrs. Kemper Campbell at Victorville has an old world feeling in the texture of its thick adobe walls, its heavy beams and almost primitive simplicity. The Joshua tree adds a bit of authentic atmosphere. Modern comfort however prevails within. John Byers, architect, and Edla Muir, associate.

AT HOME ON THE DESERT

By JOHN BYERS, Architect

THE word adobe in Spanish means mud or dirt and that only. A Mexican does not call any specific soil by the term adobe, as we do. This or that dirt is good or less good to make adobes. Contrary to general opinion, any good soil free from gravel larger than a pea will make a very creditable adobe, although clay, naturally, makes the best brick.

The making of adobe is quite simple. A mound of the dirt is made with a crater-like depression at the top, which is filled with water. On the following morning one side of the crater is broken down and the water runs down on a lower level terrace. On this level has been spread a layer of fine manure. The Mexicans, with their trousers rolled up to their hips, tramp around in this mixture until it is thoroughly worked. The mud,

now thoroughly mixed, is placed on a kind of stretcher and carried by two men to the moulds. These moulds are placed on a level piece of ground. The mud is dumped into the moulds, kneaded down by hand and slicked up with a dash of water. The frame is then lifted from about the mud, which is left on the ground to dry. The frame in which the adobe is moulded is an *adobera*. The stretcher on which the mud is carried is called a *parihuela*. Adobes should be ready for laying in the walls about two weeks after being made, weather permitting. The third day after making they are ready to be turned up on edge, *cantear*, as the Mexicans call it.

In another week or ten days they are ricked, still on edge, as the adobe has very little tensile strength and will break under very little weight, even when dry, if not fully supported

over its entire area.

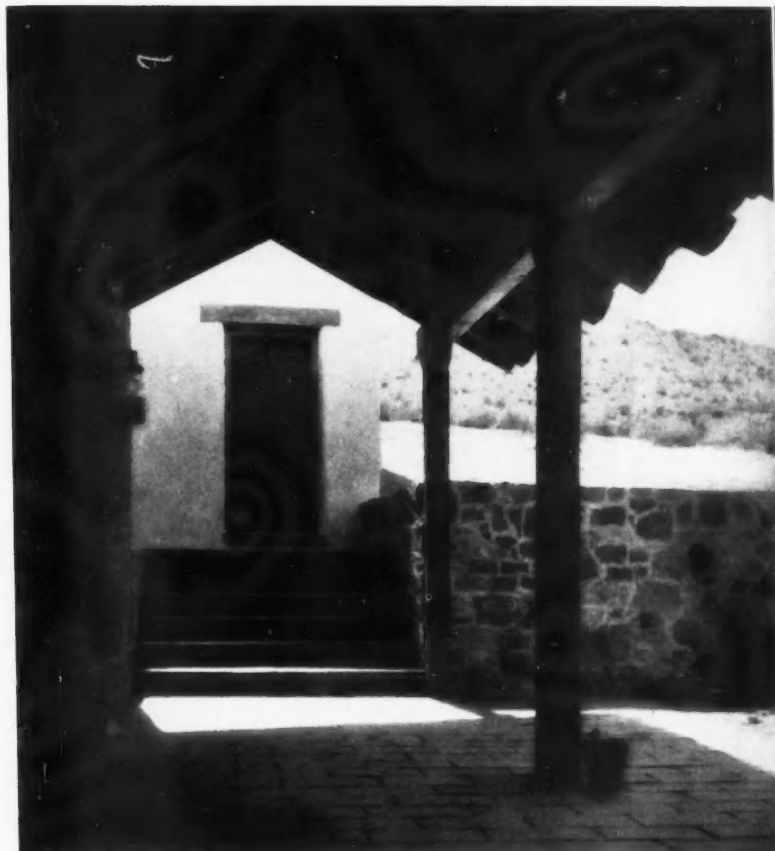
While the adobe bricks are being cured they are covered during rainy weather. But they have a resistance to disintegration from rain that is unexpected and houses have been built successfully with bricks that were exposed to a two weeks' rainstorm.

So much for the bare recital of facts to which might be added some excerpts from the building ordinance covering adobe construction.

"No adobe building shall be more than one story in height or have a story height of more than ten feet at any point.

"Every exterior wall of adobe construction shall be not less than seventeen inches in thickness exclusive of any plastering and/or finish.

"Adobe brick or units shall be composed



of a mixture which will give such brick or units a compression strength of not less than five hundred pounds per square inch.

"In addition to the foregoing requirements every such building shall be designed to withstand horizontal forces as required for other buildings."

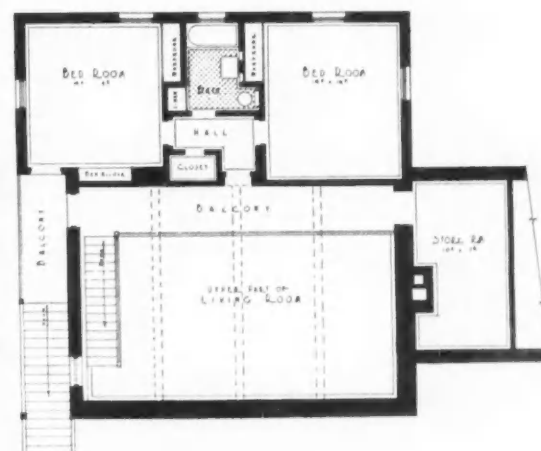
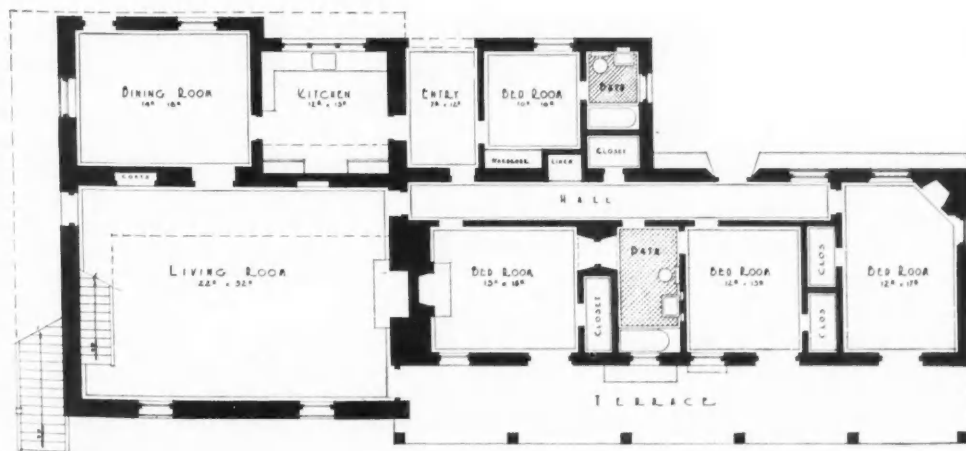
Adobe construction has a romantic and historical past as well as a useful future. The Old Testament tells of the troubles of the Israelites trying to make bricks without straw. Egypt, the Orient, North Africa, Ireland, France with its *pisé de terre*, and even Kansas with its sod huts record the use of mud as a building material. "Cool in summer and warm in winter" is the hackneyed way of expressing its virtues, and "cheap as dirt" is the erroneous slogan of its promoters. Erroneous because if plastered as required by the building ordinance, stud and

stucco for the same thickness of walls is cheaper. Where, however, the rainfall is slight as in the Mojave desert or in Arizona, the adobes may need no other protection than the wide overhanging eave and/or a cement plaster dado about three feet high at the bottom of the exterior walls. This guards against the damage done by water off the roof bouncing back and impinging on the wall structure.

About fifteen years ago there was a renaissance of adobe building in Los Angeles, and the *Examiner* ran a question and answer column on the subject. In one of our outlying districts a whole tract was developed using that form of construction, but in a sort of "name only" fashion. The adobes there were laid in between the wooden studs of ordinary construction serving only as filler walls. If used at all adobe should be used

sincerely—walls at least 20" thick and structural attempts to modernize it by the use of cornice moulds, slicked up surfaces, pendant details or appendages of any sort only distract from its simple charm.

There are instances in California of good old adobes being spoiled by their owner grown rich; covering the walls with fine hardwood paneling and the floors with parquetry, or even more odd some fine old early California adobe ranch houses purchased for sentiment and ruined by the bad taste displayed in its rehabilitation. If the original old building appealed, why was it not copied in its extensions and modifications. The long low simple lines, the play of light and shadow on the walls, the soft colorful texture of the roofs, the sincerity of design and composition of primitive adobe structure are almost impossible to improve upon architecturally, or otherwise.





Photographs by Stuart O'Brien

THE RESIDENCE OF
MR. JACK KENASTON
in Palm Springs

JOHN BYERS, ARCHITECT, AND EDLA MUIR, ASSOCIATE

HAROLD W. GRIEVE, INTERIOR DECORATOR

Rambling very appropriately these bachelor quarters sprawl on the desert sands and make home life in Palm Springs charming and quite delectable. Long, low, simple lines in the old world manner; and long, low, horizontal lines in the modern mode. Tile roofs, thick walls and sturdy timbers have been designed and built with studied simplicity but nature supplies the shadows and the snow-capped mountain.





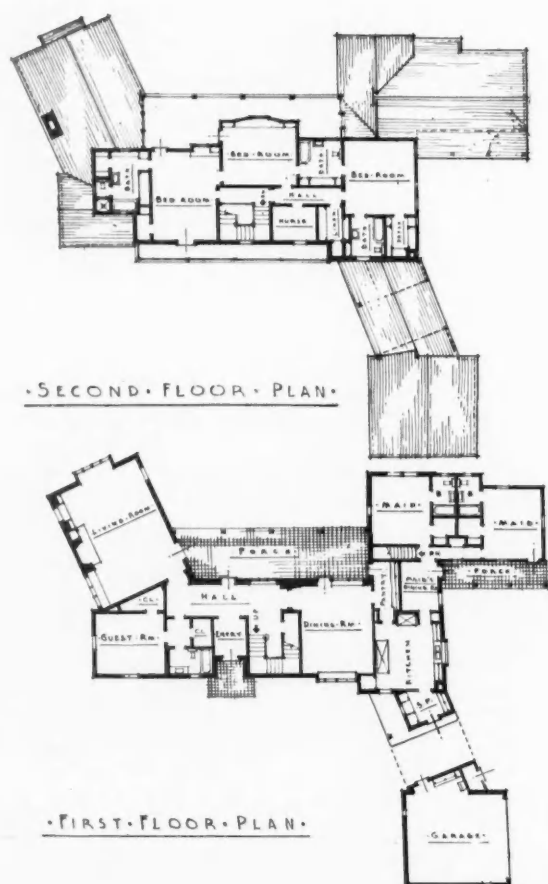
In the living room of this desert retreat the walls are whitewashed, the floors natural polished tile. The furniture of pine and Spanish cedar is very simple in design. The rush seated chairs hailing from Cuernavaca are painted yellow. The couch upholstered in tile colors flaunts a brilliant serape and is only outdone by the equally brilliant Spanish poster which serves so beautifully as a picture. Over the fireplace are two painted Mexican mirrors. The hood of the fireplace is copper and copper tops the fireside table. The lamps are of wrought iron, one with a parchment shade and coarse knotted wool fringe; the other with a very native-looking calfskin. Warm rich desert colors are cooled by curtains of cobalt blue etched in terra cotta.

In the bedroom the floor is concrete with yellow pigment mixed in the cement. The woodwork is painted but retains its grain and texture. The drapes are a yellow ochre with blue pilasters painted on the walls in the typical Mexican manner. Over the simple chest of drawers hangs a mirror that boasts a tin frame. The beds are covered with woven Mexican spreads brightened with Mayan figures and the neat little chest of natural pine is trimmed with nail heads.





Photographs by W. P. Woodcock



THE RESIDENCE OF
MR. AND MRS. H. I. SPAREY

Palm Springs, California

GERARD COLCORD, ARCHITECT
CHARLES RAY GLASS, INTERIOR DECORATOR
SCHOEN & KING, LANDSCAPE ARCHITECTS

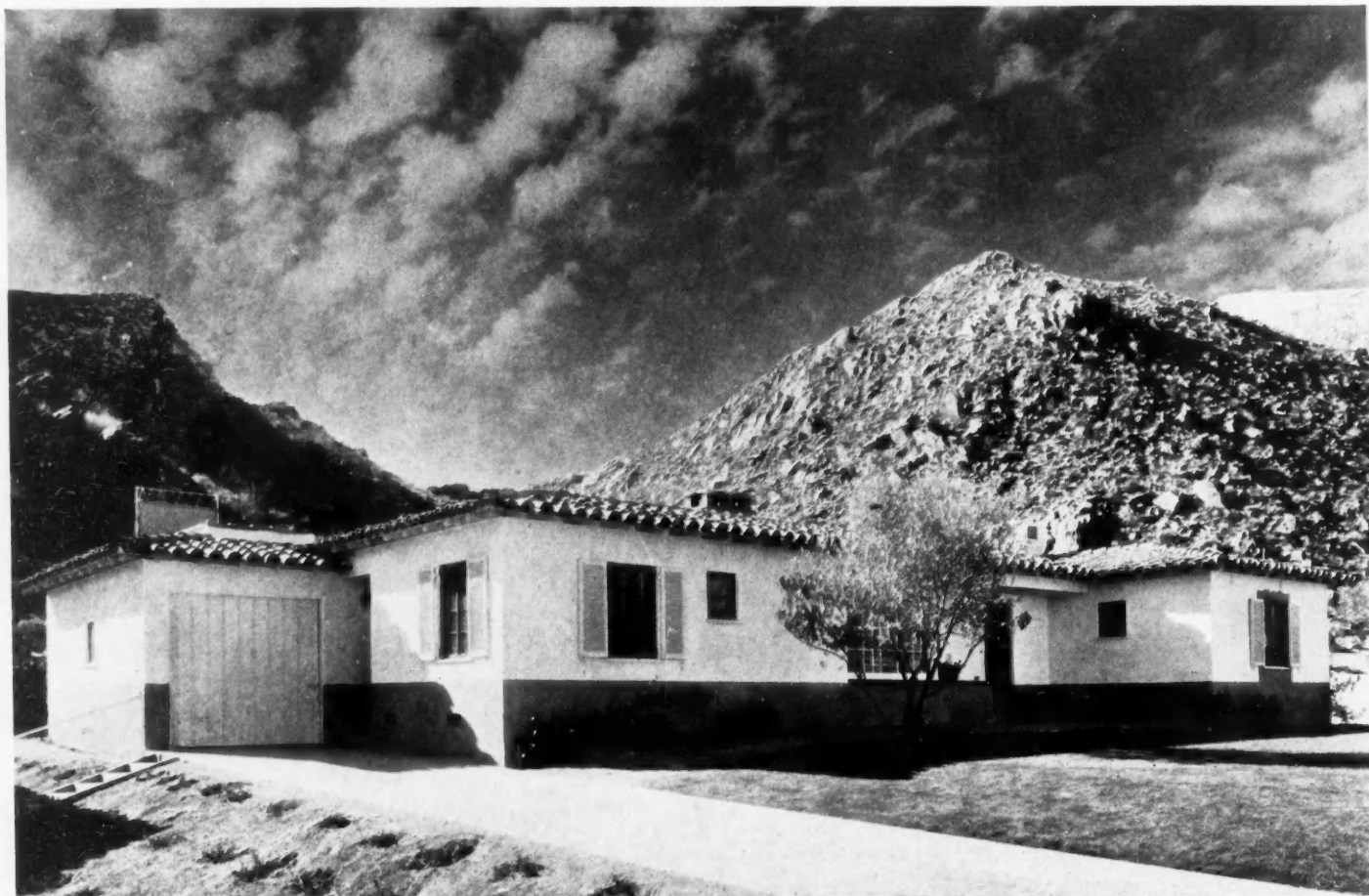


White textured walls with a gray glaze provide a cool background for the mahogany and ecru stripes of the sofa cover. The curtains repeat the colorings of the couch, the rug is a homespun weave in off-white.

In front of the generous fireplace of a field-stone and brick is a hooked rug with a background of old maroon. The chairs are of chintz, of melon green herringbone and of white leather with green nails.

The dining room is gay and refreshing with a boldly designed wallpaper of green leaves with accents of yellow. The woodwork is off-white. The walnut table of provincial design has chairs in antique white covered with green quilted chintz and finished with white nails. The rug of a cotton texture is a watermelon green.



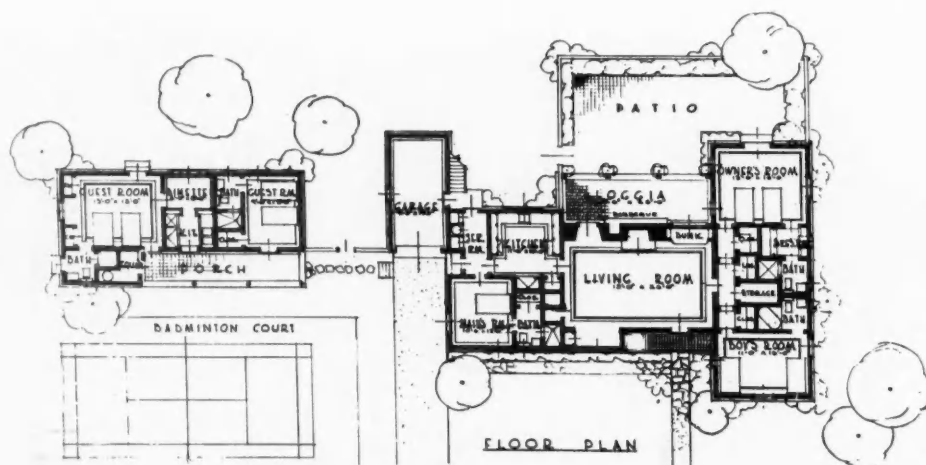


Photographs by Mott Studios

THE RESIDENCE OF
MR. AND MRS. GABRIEL DUQUE
Palm Springs, California

CHARLES O. MATCHAM, ARCHITECT

Offices of
Earl Heitschmidt, Charles O. Matcham, and Paul O. Davis

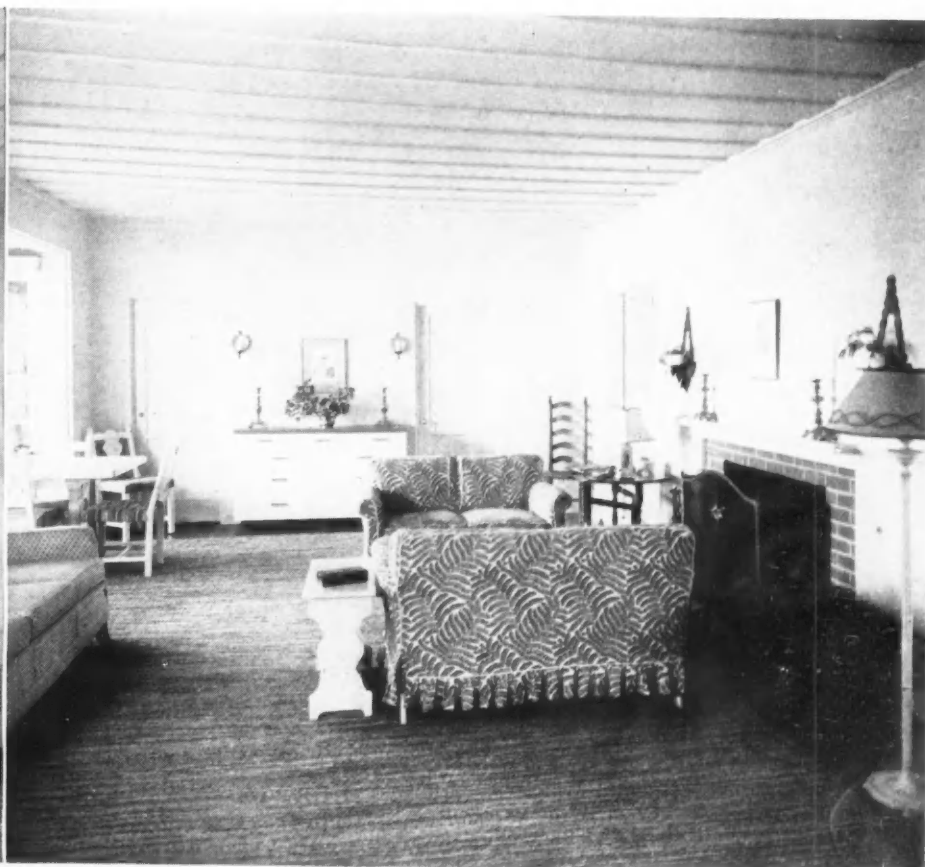
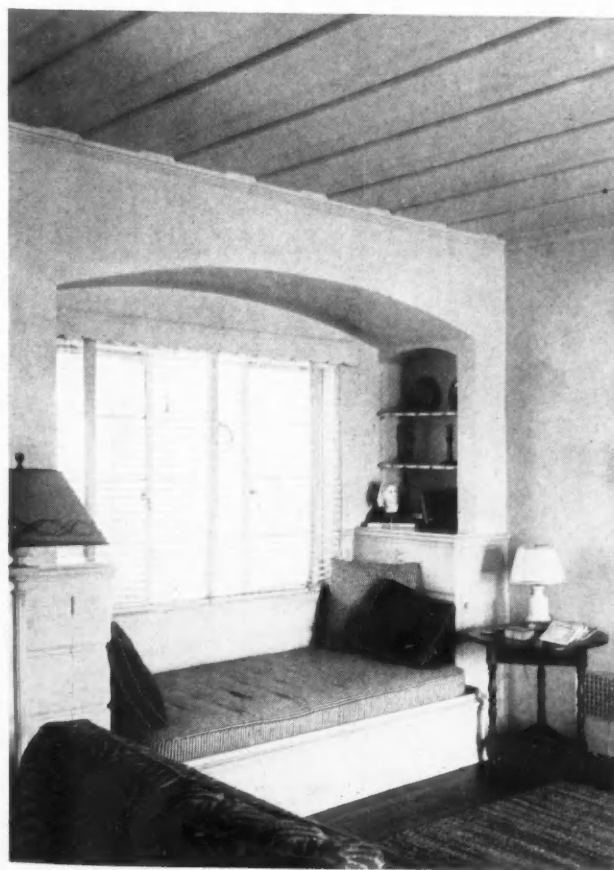


Having been visitors to Palm Springs for many years, Mr. and Mrs. Duque knew climatic conditions well and selected their building site with four major objects in mind: a desirable subdivision; a high knoll to look out over the valley; close to the hills for warmth in the winter and facing north for cool breezes in the hotter months.

The patio in the rear is close to the hill and quite secluded. At least two exposures were given to each of the main rooms to afford the maximum light and ventilation. The smaller building is used as a guest house during the season and was so planned that the family or guests could use it in perfect comfort at off times.

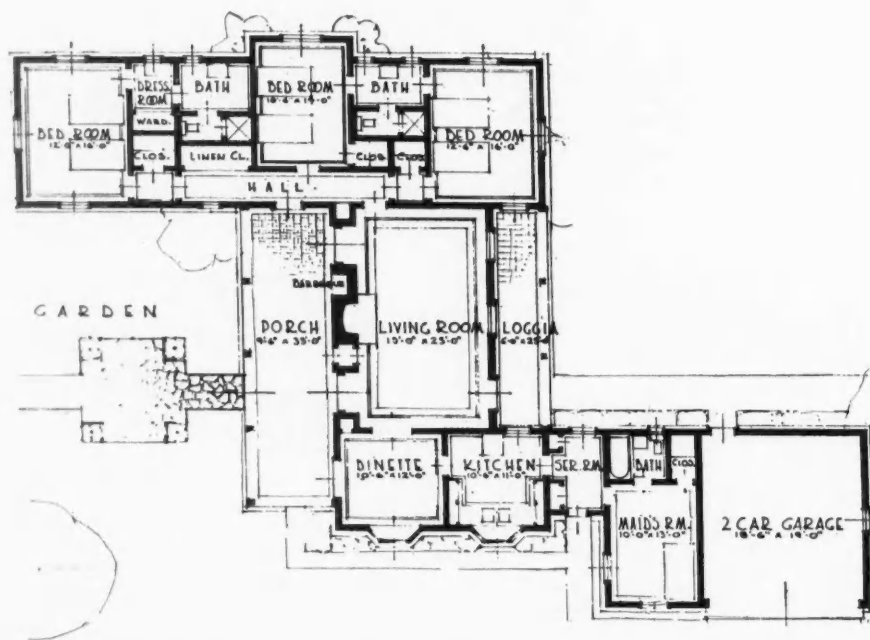
The exterior of the house is conservatively Italian with a modern touch. The tile roof is evenly graduated from dark brown tiles at the eaves to gold red at the hips and ridges. The painted dado and trim repeat the lighter colors of the roof. The walls are Spanish white with wood trim, sash and shutters slightly off the same white. On the roof of the house is a sun deck almost entirely hidden for sun bathing.

On the opposite page is a view of a guest bedroom with built-in wardrobes and dressing table. The living room shown at the bottom of the page has an attractive ceiling arrangement of boarding running the width of the room thereby making it seem surprisingly spacious. The large bay window at the front commands a view of the valley and is used as a dining nook when cold weather prohibits the use of the outdoor barbecue and patio. Another nook in the room provides a comfortable day lounge which can take care of the extra overnight guest. The furnishings in this room are bright greens and rust colors.





Photographs by Mott Studios



THE PALM SPRINGS
RESIDENCE OF
MR. AND MRS. HAROLD S. VANCE

CHARLES O. MATCHAM, ARCHITECT
Offices of
Earl Heitschmidt, Charles O. Matcham and Paul O. Davis

Mr. and Mrs. Vance are from South Bend, Indiana and the architect had no personal contact with them during the entire construction of the house, all sketches, drawings, material selections, etc. being done by correspondence. The architect therefore had to form his clients' character in his imagination to get what would best suit their tastes. They asked for something fairly conservative; not too modern, not too archeological; something good, neat, trim, stylish, but not too expensive; something that would follow a farmhouse (they did not say ranch-house) style to be furnished with early American reproductions, gay colors, chintzes, etc.

The architect felt it essential to greet his clients with something not too foreign to what they were used to seeing. Likewise he felt it essential that the house be suitable to California surroundings. He therefore drew inspiration from houses around Redlands and Colton, houses whose inspiration in turn had come from the architecture of the middle west and east. At the same time, the plan had to conform to desert conditions to obtain maximum ventilation and sunlight without permitting the infiltration of the hot rays during the warmer months.

The result was a mixture of authentic styles combining the neat clapboard farmhouse with the plastered walls of the earlier California type, tying the two together by uniformity of detail and a simple, heavy shingle roof. The front entrance porch is the accenting note, the white frames of the openings contrasting with deep red painted wood walls. The rear porch or loggia is much less formal, the posts, trim, open ceiling etc., being of sawsized lumber with antique glaze. The house has an area of approximately 3000 square feet.

The interior is treated extremely simply, the walls and trim being painted in antiqued white to give a neutral background for the color of drapes and furnishings. The furniture as a matter of reproduction is noteworthy, especially the dining room furniture, small desks and bookcases, and the carpenter's and cobbler's benches which are used as coffee tables, cigarette tables and magazine racks.

An interesting contrast is the bedroom of the two young daughters done in a conservatively modern style with the two beds head to head and an interesting bed table separating them.



"MERIENDA," A AT PALM SPRINGS,

By ERLE

ERLE WEBSTER AND

HONOR EASTON,

KATHERINE BASHFORD AND FRED

Photographs by Stuart O'Brien

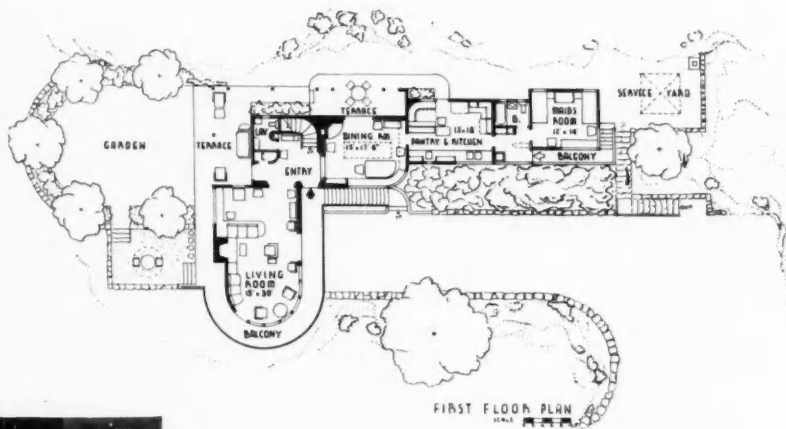
Situated at the base of the mountains overlooking Palm Springs and with an uninterrupted view of the desert valley and distant mountain ranges, this modern house takes full advantage of the colorful panorama.

The problems of design were to fit the structure to the steep rocky mountain-side with a minimum of excavating while preserving the view and providing ample opportunity for the enjoyment of desert air and sunlight. The long wing, which is one-room deep, served not only to follow the contours and required the least amount of blasting, but also provided maximum light and air since all rooms open through from front to back.

Intended for winter occupancy in a mild desert climate, the outdoors was made a part of the living area by giving every room an exterior terrace or deck. All bed rooms open on sun decks and at the south where the contours permitted, level terraces with lawn were created for outdoor living.

These outdoor areas have been designed as extensions of the interior living spaces, relating their form to that of the house with a resulting unity of design and purpose.

Palm Springs is a place of carefree, informal living with emphasis on the many outdoor activities available to those sojourning there; and the treatment of this house,



The mountainside back of the house is composed of granite boulders weathered a deep brown. The same rocks were used for the retaining walls which were designed to carry the sweeping architectural lines of the house in the color and material of the site, thus effecting a harmonious tie between the two. The exterior color scheme of the house was selected by Millard Sheets, nationally known artist, to relate to the vividly colored desert plants and scenery. The lower band of color on the house is the brown of the rock while the rest of the walls are a bright yellow with gray-green eaves and trim. These colors recall the gray-green desert plants which grow among the rocks and put forth profuse yellow blossoms in the spring.

The semi-circular lawn area recalls the form of the interior living room and is bordered with a rock wall and planting space of flowers and grapefruit trees, while the smaller area at a lower level is gravel paved and bordered with potted plants.

The living room, from its semi-circular end of glass, enjoys a superb view of the town and desert and the master suite above has the same outlook from bedroom or sun deck. The proper gradient for the driveway determined the elevation of the garage and the first floor of the house which is level with the natural grade in the rear. The mild climate permitted all the second floor bedrooms to be entered from the open balcony rather than an enclosed hall. The wide overhang protects this approach during the infrequent rains and the deck space thus created provides an enjoyable outdoor area without obstructing the view from the rooms.

MODERN HOUSE IN CALIFORNIA

WEBSTER

ADRIAN WILSON, ARCHITECTS

INTERIOR DESIGNER

BARLOW, JR., LANDSCAPE ARCHITECTS

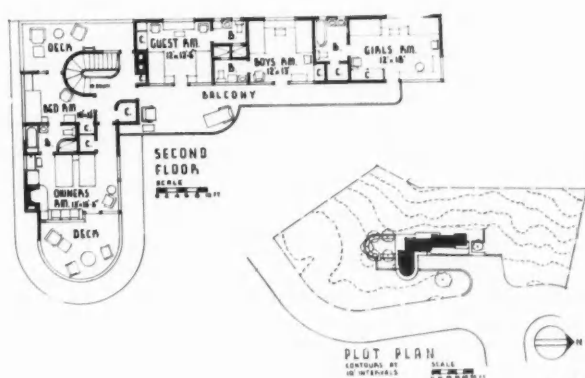


inside and out, is in the informal spirit of its surroundings with spaciousness rather than style, and flexibility rather than formality.

Modern interiors are living spaces that are working parts of the house itself; their design therefore is inseparable from the design of the whole. In this house the interiors were worked out directly with the architects from the earliest stages on the design, arrangement, and color of all interiors and furnishings. The happy result of this collaboration is a harmonious unity of architecture and furnishings that gives a spacious and restful quality to all the rooms.

The interiors appropriately reflect the conditions of the environment and use for which they were designed. Much of the furniture was built in, which gives uncluttered floor spaces and simplifies housekeeping. All the specially designed pieces of movable furniture were made by Paul R. Williams from Miss Easton's designs. On the interiors Miss Easton received an Honor Award in the 1937 Honor Award program of the Southern California Chapter of the American Institute of Architects.

All of the first floor rooms are covered in plain colored linoleum, and all walls are colored plaster of beige and parchment tones. The use of these simple materials in large plain areas gives a cool restful effect that is a pleasant relief from the lively color and design in the other materials.



The painting over the fireplace is a canvas by Ramos Alfredo Martinez and is set in paneling of natural California redwood. Its gay and colorful handling establishes the spirit for the color and treatment of the entire room. Above the painting is a concealed lighting strip which adds to the decorative effect at night. The built-in sofa which faces the view is also of natural redwood. In front of the fireplace is a rug of natural goat's hair grading from tones of brown to beige, the plainness of which contrasts with the bright color and pattern of the painting. The alcove behind the sofa has a built-in desk of redwood and affords space for card games. The metal shelf and trim at the fireplace are bronze, and the firescreen is of the sliding curtain type.

Dining in Palm Springs is of infinite variety, so Miss Easton designed the dining room and its furniture to have the greatest possible flexibility. The drop leaf table has one leaf curved to fit the window seat, thus placing the family group near the view. For larger groups the table above combines with another similar unit to form a seating for twelve in the center of the room. The long window seat, with cushions of yellow crash, adapts itself admirably to buffet type meals. The lighting of the room is totally indirect from lights concealed in the band at the head of the windows. Diagonally opposite the curved corner is a corner fireplace.

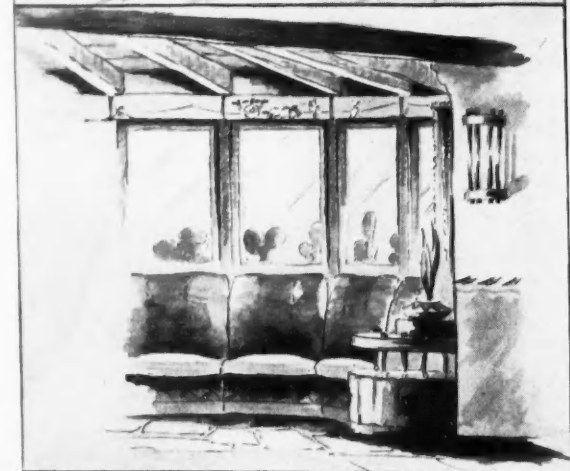
The cabinet of honey colored maple was specially designed with space at the front for books and other articles and storage at the back for folding card tables. The mirror above reflects windows opposite, and the large sliding doors to the right open to the deck which surrounds the living room.





CASA MEXICANA

By WALTER C. BECKWITH



AS ONE approaches the small Mexican house, with its blended tile roof gleaming beneath the sun, the turmoil of the city is forgotten. Here one may relax and feel a pride of ownership, for simplicity and hospitality are redolent.

The spacious stone terrace at the entrance, with its huge chimney, heavy table and inviting benches awaits one's pleasure. Many gayly colored flower-pots are visible and grotesque cacti stand like desert sentinels. All suggests permanency, beauty and an adaptability to the countryside.

The deeply recessed front door opens into a combination living nook and rumpus room with modern kitchen facilities in appropriate finish. Meals may be served conveniently on either terrace and air-conditioning keeps the rooms most livable. Thus, one crosses the threshold into this quaint setting.

The living nook is compact, with a floor of Franciscan stone in tapestry hues. Cushions of rich red leather encircle the *hogar*, or fireplace, with a radio at one end and a small rustic bar of eucalyptus and redwood at the other. On the beam lintel over the casement windows a scene of mountains, cacti, ox-cart and characteristic peons, is executed in oil. The massive fireplace of Mission stone reflects the comfort of the nook.

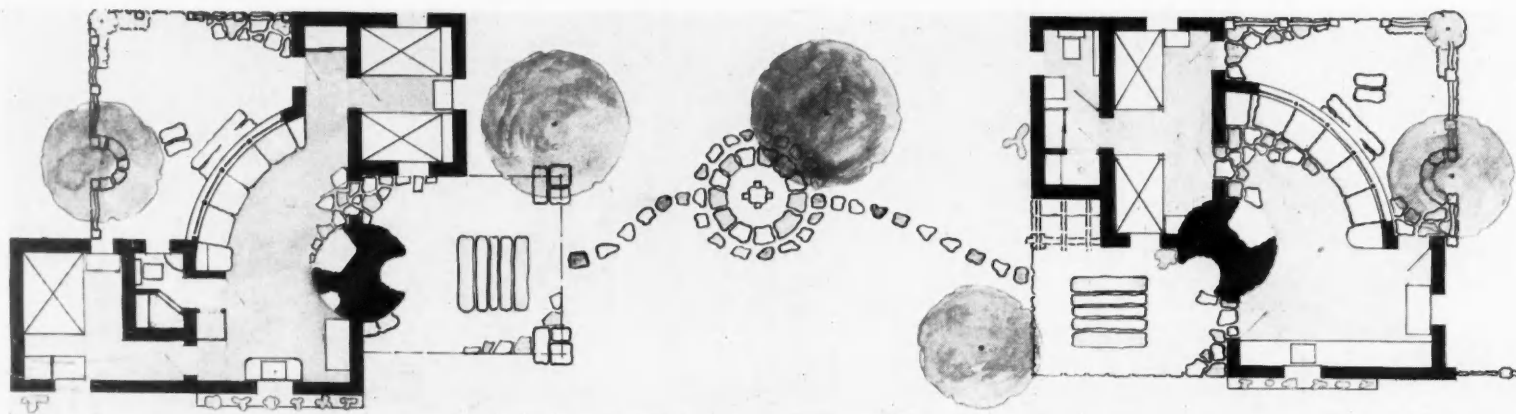
Through the casement windows one may see the *terrado de piedra*, with its corral-like enclosure, shaded by a large Brazilian Pepper tree which asks but little for its care. A tree well, an aged fence, and numerous *macetas* grace this unusually inviting retreat; this place for siesta.

The cool heavy walls, with painted dado, add both color and design to the rooms. Open ceilings, large beams and rough boards contribute to the comfortable appearance, and niches provide interesting quarters for handicraft.

Double-decked beds in sandblast finish, closet space in corresponding treatment, floor-covering in planked effect, and lighting fixtures of eucalyptus and gourd make delightful counterparts of restful sleep. Here, again, deeply recessed windows provide ample ventilation. The bath adjoins. One may also enter the rear terrace from the sleeping quarters.

The house is complete, even to the *zócalo* well, with its timbered axis, from the arms of which flower-pots are suspended by weathered ropes.

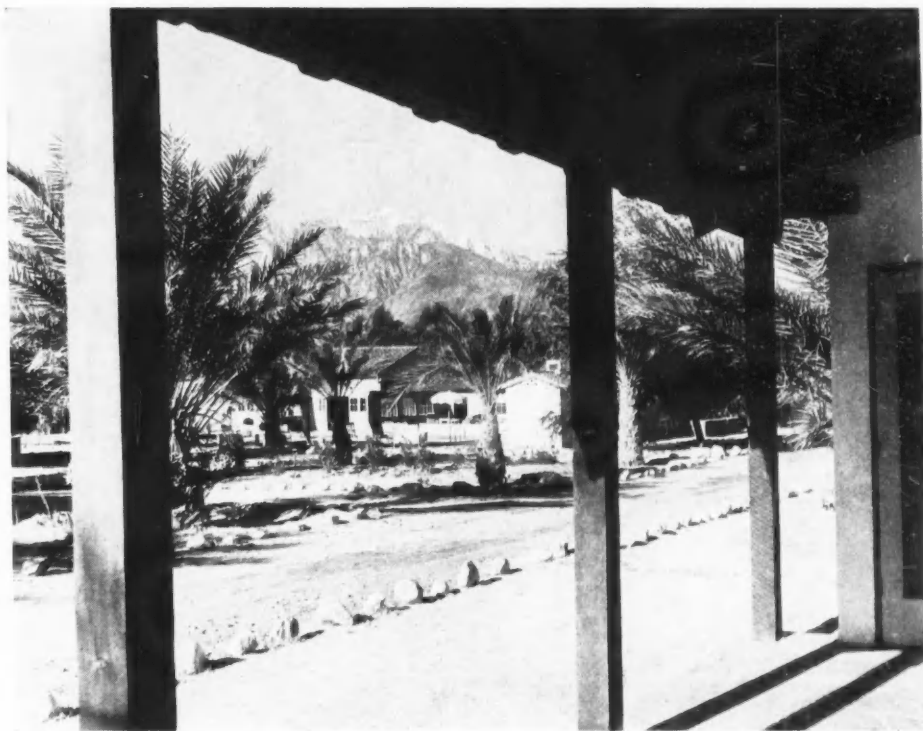
The style of the Casa Mexicana is neither in its ascendancy nor in its decline, for it is the true architecture of the southwest. Permanent and pleasing, it will lend its charm to the end of time.



THE OLD WEST WITH BATH

By
EDWIN TURNBLADH

"A home by the range" is the B-Bar-H Ranch, "and the skies are not cloudy all day." There are no "stop and go" signals here except the cook's bell to "stop" your tennis game or your swimming and "go" for your dinner—with a zest that comes from outdoor life. After an afternoon of horseback riding, or maybe bronco busting, those easy chairs by the fireplace seem to have a desirable degree of softness. On the dining room ceiling you can see that since the West's become civilized the yoke is no longer on the oxen. It serves for a chandelier.



Photographs by W. P. Woodcock

THEODORE ROOSEVELT, the later "Rough Rider," was perhaps the first American dude rancher. Shortly out of college, he went West—to the Black Hills—to build up a physique able to execute high ambitions toward politics. But he soon found he must show he was not a city "sissy"—by not taking a bath too often and by being able to spit across the road. The West was still wild.

But today's guests at Western ranches are not importuned to prove their mettle by any such pioneer tests—at least the women are not. It isn't requisite that a lady have the earthy vocabulary of "Calamity Jane" to be popular at a 20th century ranch. On the contrary, the dude ranch owner now cogitates

day and night on how to please people accustomed or hardened to civilization. A guest can break into "I'm an Old Cowhand" in a tile bath tub with warm water and perfumed salts—and no one to call him a "softie," for not only are private baths furnished, but radios, telephones, and other noisemakers lest a city dweller become nostalgic for home.

Otherwise, however, the dude ranch has evolved to be one of the American's chief and most pleasant refuges from city life and occupations. The West is now freckled with them from Canada to Mexico. Whereas Roosevelt hardened some muscles by piloting the toughest broncos, the modern dude rancher can have a horse with a benign eye. He may rise with the chickens—but the civilized chickens sleep

longer. He gets varied and good food without having to go out and shoot it unless he wishes. Yet he develops a constitution as hardy as the document framed at Independence Hall.

So the dude ranch is inevitably popular—porridge only when you want it. Riding, fishing, hiking, even prospecting for gold, but no Indians—the West no longer wild but all woolly and a yard wide. A guest comes home cheerfully branded with a rugged tan and the zip of the wild bronco he never rode.

Typical of the dude ranches where East and West have met is the B-Bar-H Ranch. The comforts of a metropolitan hotel have been led up to the border of the old West without crossing. A desert ranch, the B-Bar-H

(Continued on Page 38)





THREE SETS
FROM THE
PICTURE
"SHALL WE DANCE"



While the Blue and the Gray clashed back in '61, today in 1937 on a movie set those two colors meet with peace and concord, more graciously regarded by the camera than any other hues. Designed by Van Nest Polglase, art director of RKO, these sets are from the recent Fred Astaire and Ginger Rogers picture, "Shall We Dance." It is evident that the sets have both considerable class and glass. Mirrors, plate glass doors, and glass brick, because of photographic value, are so liberally used by Hollywood studios that movie stars seem to live in glass houses not only figuratively but literally.

WOMEN'S STYLES AND PERIOD FURNITURE

By EDWYN A. HUNT

RECENTLY a well known advertising woman of San Francisco asked me to give a talk before a fashion group on the relationship of women's clothes and period furniture. I complied with the request, thinking the research would be fun, and it was.

But as I thought over the problem it seemed a little far fetched, and pretty general. Women's fashions change so rapidly it hardly seemed possible that there could be any connection with furniture. Furniture styles come in and stay for centuries, fluctuating in popularity, changing slightly in use, growing more usable and sophisticated as time goes on. Elizabethan dining sets of today are often correct in design, but made in walnut instead of oak, chairs are upholstered, and extra pieces are added to make them up-to-date and practical.

I went to the library to look at costume designs, and the only comprehensive book I could find was Racinet, written in French, which did not help me any, but the pictures were excellent. Then I began calling on buyers in the department stores, and looking at the new fashions in gowns and hats.

Women say that everything is being worn this year, and that there are no decided trends, but buyers will tell you that in evening wear Empire and Directoire effects are in vogue. There is a third trend toward Victorian or Louis XV in style, with long, bouffant skirts, puffed sleeves, pinched waists. Corsets are becoming the style again, that is, the old body breakers of thirty years ago.

In furniture we are going through a change in style, but it is very gradual, and hard to determine for direction. For the last few years Eighteenth century English furniture in mahogany has been selling the best. That

trend is still so strong that most stores could forget everything else and still be doing a good business. For two or three years the accent was on the classical lines of Sheraton and Hepplewhite, at the end of the eighteenth century, but gradually the more ornate Georgian is having its vogue. Instead of mahogany wood entirely we are seeing aspen wood, satinwood, walnut, bleached walnut, finely figured exotic woods, combined with carved ornaments. All this indicates a return to a more ornate method of decorating.

We are seeing a new interest in the rococo style of Louis XV in carved walnut, which calls for finer fabrics than have been used for many years. And as one of the related styles there is a new interest in French Provincial in beech and walnut.

Architects are evincing an ever growing interest in the modern trend, with a result that furniture is bound to show an increasing tendency in the same direction. But modern of the future will probably be as ornate in its way as any of the older styles were in theirs.

Over quite a long period of selling I am convinced that no severe, straight lined style will stay in vogue for long. The average person is more interested in curved lines and ornamentation and design than in plain surfaces and good composition, and that brings me to the point of this whole argument.

There is a consciousness behind style and design, a consciousness that is closely aligned with the economical condition of the world, and the country. During this last depression furniture styles all tended to utter simplicity and plainness. Upholstered pieces were always plain, and people talked vehemently against figured damasks and brocades, or tapestries. They felt instinctively that figured goods indicated a too riotous consciousness of wealth. It was not good taste to be ostentatious, and in consequence drapery and upholstering fabrics were of plain textured goods, imitating handwoven fabrics as nearly as possible.

During this era of shortened purses dresses were extremely short and plain. The vogue in furniture was simplicity, and the vogue in women's clothes was the same, only more so. Going back twenty or thirty years we remember the end of the Victorian age was one of too much of everything. Women wore bustles, pompadours, leg of mutton sleeves, and long skirts over voluminous underskirts that swept the ground clear of all dirt and cob-

webs. The furniture of the time consisted of highly figured and imitation carved woods, highly polished, but lacking in good design. Curtains were of figured lace and ruffled awesomely. That style, of course, was the end of a long period of pompous ladies dressed with beautifully festooned gowns, pinched waists, large sleeves, hoop skirts, etc.

Today we are seeing Directoire or Empire gowns with the high waist lines, and if you happen to see drapery treatments in Directoire rooms, the festoon valances are hung exactly like the gowns the women are wearing. There is an increased interest in Victorian furniture, and by the same token figured lace curtains and highly figured damasks are being used with figured rugs. Women may also be in style in gowns that are very full with pleated skirts in fine figured damasks and matlasse, shirred and gathered velvets, and gowns of old fashioned lace.

French Provincial furniture is showing a real revival of interest today, and the proper decorative treatment for a Provincial room calls for plaids and stripes, and interesting quaint materials. Sport clothes for women are showing the same kind of fabrics.

A man is depressed by the thought of a wife who tries to reflect all of the styles in perfect style. He shudders to think that maybe in the near future all the rooms of his home will be decorated in various period styles to reflect the prevailing moods of his women folks and give them in color their correct background. And then can you imagine adding to the whole scheme of things by having just one woman who decided to be a blonde instead of a brunette, who wanted to live in a modern living room in the day time, and a directoire bedroom at night, to eat in French Provincial style and entertain at bridge in Victorian. And then changed the color of her hair and insisted on the furniture being done over to match!



A bouffant pleated skirt—for Victorian interiors and a luxurious long coat with large mutton leg sleeves that requires an Elizabethan or Louis XV background.





IF I WERE TO MAKE A GARDEN TO LIVE IN

By CHARLES GIBBS ADAMS
Landscape Architect

The Los Angeles home of Mrs. William J. Dodd is shaded by tall Eucalyptus trees and looks out serenely over a beautiful garden. The late William J. Dodd, architect. Charles Gibbs Adams, landscape architect.

THE Spaniards who occupied and ruled our California in the picturesque and pastoral years from 1769 to 1822, and the Mexicans who succeeded them, had one colorful word which tells us vividly that they lived in their gardens. That word was "enramada."

Literally "enramada" means "in the arbor"; but those early Californians used it only as a single noun, denoting embroidery and delicate sewing—the work with which fine ladies occupied their hands.

While those gentlewomen plied their needles beneath the Jasmines and purple grapes

of their arbors, much of the housework went on in the gardens about them. For every home had its domed baking oven of adobe or brick in one sheltered outdoor corner, and the ubiquitous winepress in another.

While her peons worked at these, many a señorita tended and watered her own little bed of Tuberoses (Nardos, she called them) for the perfect waxen blossoms to decorate her lover's sombrero.

So we of California have sweet and age-old precedent for living in patios and gardens. Yet we follow it not half enough. Why

shouldn't we dwell in the out-of-doors, we Californians who are blessed above all others with a climate of minimum heat and minimum cold, of lavish sunshine and gentle sea breezes?

The stage must be set for living in the garden, as well as in the house. It must be ready for work, for play, and most of all for repose. If I were to make a garden for living—and I would never willingly make any other—only one feature of it would be in the front grounds—a living Christmas tree to gladden the eyes of all who pass. It would have to be a symmetrical Conifer.

If there were not space for the spread of a noble Deodar, then I would choose an Incense Cedar from the Sierras or an *Auracaria Bidwillii* (all fairly rapid growers), or a slower but exquisite Silver Atlas Cedar.

Nearby would grow a setting of berries of Christmas red, preferably of the Toyon or California Holly, always clean and thriving, or the lavish *Cotoneaster Parneyi* in the sun, or English Holly in the shade. Of the latter there *must* be both male and female trees to secure the merry crop.

The very nucleus of my rear garden would be an outdoor living room, a generous expanse of level ground, preferably paved with brick or native flagstone (never with cold, hard cement), or else spread with firm, yellow gravel. The latter costs less in the making, but more to keep clean.

A cool retreat in the garden of Mr. and Mrs. Franklin Booth in Hollywood. Charles Gibbs Adams, landscape architect.



If I had my way, this area would be roofed over with ancient Live Oaks. Second choice would be great rose-berried Pepper Trees that had once stood by some old ranch house. Or, if I had to be patient, and grow my own, two or three young Live Oaks for year-round shade, and clumps of native Sycamores for summer canopies and winter beauty of silver limbs revealed.

There would be electric lights, not too glaring, in the trees, to illuminate the meals or the gatherings of warm evenings.

Such nights do not always come to us, though, even in midsummer; so there would be a simple open fireplace to sit around, preferably on the northeast boundary of the "room," that smoke might not blow over us. What beauty in blazing logs, what beauty in an old iron kettle steaming and singing over the coals!

I would have an outdoor beefsteak grille as well, if I could afford it, a dining table with benches, and a closet of colorful, cheap, gay peasant dishes that needn't be carried to the house.

If such a setting proved too elaborate to manage, I would at least have a dining table on a little sheltered porch easily reached from the kitchen, and a clay Mexican charcoal brazier or two to warm it. Food tastes its best in the open air.

In my house there would be no birds imprisoned in stuffy cages; if there were feathered pets, they would enjoy the freedom of an ample aviary out among the shrubbery. Its west and south sides would be enclosed in glass, against the winds, and there would be a little runnel of water, and automatic feeders, swings and nest boxes. Then Nature's own music would gladden my outdoor living room.

If space and funds were ample, there would, of course, be a tennis court, surely extending north and south for easy light with a badminton court, as well, marked off in its center. And a swimming pool, fully out of the shade, with its own little sun-bathing beach of white sea sand. But only if I could spare a space of about sixty by a hundred and twenty feet for the court, and at least a quarter as much for the pool.

If those "grander" features had to be left to the more opulent, then there would still be provision in my garden-to-live-in, for simpler, inexpensive pleasures, as a movable badminton set, on lawn or drive, or a putting green, if only a circle of twenty-five or thirty foot diameter, of close-cropped Bent grass, set into my Bluegrass lawn.

If youngsters lived there, or were to be lured in, they would have a sunny little wading pool in which to splash about. If old-

sters (or youngsters, either, for that matter), they would have the fun of horseshoe pitching. And here, to quote, is how the stage would be set for that:

"As for space in which to play, you probably can find an unused plot of ground in your back yard, measuring 10 by 50 feet. On this plot, sink your stakes—iron rods 36 inches long and an inch in diameter are best—40 feet apart, facing 12 inches of the rod sticking out of the ground; the stakes should have a lean of 3 inches toward each other. If you want to start off professionally, you can build a box 6 feet square and 10 inches deep around each stake. Into these boxes you put damp clay—potter's or blue clay is best—rolling it smooth and keeping it moist by watering it daily and keeping it covered when not in use. The purpose of this clay is to spare the ears of child spectators—who otherwise might hear words they shouldn't, when a shoe hits near the stake and then bounces ten feet away, as it often will on hard ground."

Somewhere there would be a berry patch, to add another simple pleasure, with ridge-planted strawberries, early and late, in the foreground, rows of raspberries behind them, and Boysen berries—blackberries made sublime—on a trellis behind. No one knows how good a berry can be till he has picked it, ready to burst with spicy sweetness, right off the vine.

The trees selected to ornament that garden would be distinguished for accomplishment as much as beauty. A tree is no less handsome because it bears nourishing nuts or refreshing fruits, any more than a pretty girl is less gladdening to the eye because she earns a living.

Where grows a finer sight in trees, through all the year, than an Orange, white with per-

fumed blossoms in the spring, golden with luscious tonic fruit in summer or in winter, according to its kind, and clothed always in foliage of richest lights and shades?

Where is a more decorative tree than an Avocado, or a silvered Olive, or a cool, fresh Apricot of spreading type, or a luscious fruited Sapote blanca, or a noble, fragrant Walnut?

Where a more ornamental small tree than a Persimmon with its abundance of Chinese-lacquered fruits for Thanksgiving time and Christmas; or a Pomegranate of lovely orange-scarlet flowers in spring, and crimson globes of sweetness in autumn, or that pretty diminutive Orange, the Kumquat; or above all, a Loquat, with its exquisitely moulded tropic leaves, its fragrant blossoms in midwinter, its golden fruit in spring? Those, then, are the trees that would shade and ornament my garden, while they fed me, too.

Could you name a more regal plant for shrubbery foregrounds than a silvered French Artichoke, or a prettier member of the Sunflower family than a Jerusalem Artichoke? Do you know another annual vine half so alluring on a trellis, as a Tomato spangled with yellow stars and glowing with carmine globes? Of course you don't; you couldn't.

Nor could you know another decoration for an arbor half so lovely as one of grapevines hung with luscious purple, pink or amber clusters in summer, and crimson leaves in autumn, even in California.

Could you know a finer bedding plant than a crimson-stemmed Winter Rhubarb, or any jollier flowering plant than a Mexican Chile Pepper, studded with its candles of red or yellow?

If you can find anything more pleasing than these in all the world of gardens, just bring it around, and it shall have a place of honor in my Garden-to-Live-in.



The outdoor lounge on the estate of Mr. and Mrs. Cecil B. De Mille in Hollywood. Charles Gibbs Adams, landscape architect.

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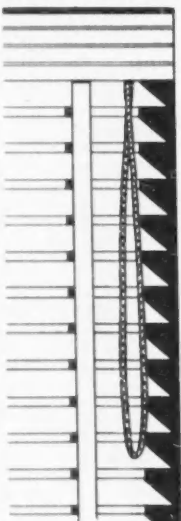
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ROCK GARDENS

FOR SEVERAL years rock gardens have enjoyed extraordinary popularity, yet perhaps no other type of gardening has received so much abuse through lack of understanding. Too often we see small plots of ground filled with gaudy vases, cheap statuary, and stones placed precariously on end at carefully measured intervals. In such an environment it is impossible to raise choice and aristocratic plants.

A rock garden properly constructed is one of the most attractive and interesting of gardens as well as inexpensive. Its first essential of design, however, is naturalness, a qualification which is not easily satisfied. It is rarely indeed that one ever looks in place in a small city lot.

It should be borne in mind that the purpose of a rock garden is not to display a fantastic arrangement of rocks but to provide a place for each plant as near as possible to its natural habitat. It should provide many varied situations and conditions in regard to exposure to sun, soil pockets and character and depth of soil.

Although so-called rock garden plants include a wide range of varieties, each has its own particular requirements, all demand good drainage. A good foundation of coarse gravel by two or three feet of rich, porous soil should be laid before the rocks are placed. Arrange the rocks so that they have a decidedly downward, inward slant, in order to take full advantage of the moisture and carry it to the roots of the plants.

Select stone of the same or harmonious character and free from anything which detracts from its naturalness. Never expose freshly broken faces, but select those which have growths of lichens or moss.

A hillside or gentle slope is the best location for a rock garden. The rocks should be so placed that the contour will be undulating. Especial attention should be given to levels when the garden is in the course of construction, in order to show the plants to best advantage. It is better to use a few large rocks than many small ones. In placing them follow a plan of stratification in which the strata all run in the same direction, as in nature where they are never disconnected or haphazard. The rock should always appear inherent in the soil, never sticking point upwards, but lying on its heaviest face. The most unattractive ones should be completely buried. Be sure that they are solidly anchored in the ground and all the intersects between and behind carefully filled with soil. Thought should also be given to some type of protection from the hot sun and mulching against successive thawing and freezing.

In choosing plants, avoid those with variegated foliage or freakish habits of growth. It is better to choose a few good varieties and plant them in masses than to have many kinds scattered at random. Be sure to leave enough room for the plants to spread and naturalize themselves. Attractive rock garden plants are so numerous that it would be impossible to name them all. The following are a few of the most effective ones.

Juniperus sabina tamariscifolia

An attractive dwarf or creeping juniper with fine foliage of gray-green color. Its average height is one foot and its spread six to eight feet when full grown.

Pinus Mugho compacta

A compact dwarf growing pine with dark green foliage.

Rockspray (Cotoneaster microphylla)

A dense, low growing shrub bearing white flowers in spring followed by rosy berries. The leaves are small and dark green.

Japanese azaleas (Azalea kurume)

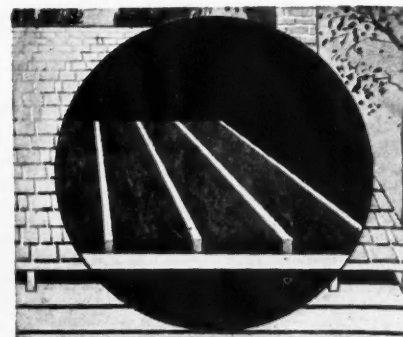
If your soil is acid you will find these distinctive shrubs most suitable. They come in a wide range of colors.

White daphne (Daphne odora)

The slow growing habit of this shrub makes it especially adaptable to the rock garden. Its flowers are creamy white and fragrant.

Garland heath (Erica persoluta alba)

A small erect shrub which bears myriads of pink buds which open into white flowers.



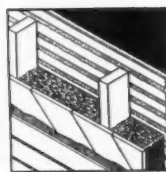
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Evergreen candytuft (*Iberis sempervirens*)

Bears showy white blossoms in early spring. Grows twelve inches high and is perennial.

Sea pink or thrift (*Armeria maritima splendens*)

A hardy perennial having tufts of evergreen leaves above which it bears clusters of small pink flowers on wiry stems. It blooms from spring to fall.

Carpathian Hare Bell (*Campanula capatica*)

Indispensable in the rock garden. They grow six inches high and have clear blue flowers.

Polyantha Primrose (*Primula polyantha*)

These perennials are among the most interesting of plants. Their clustered flowers, borne on short stiff stems, come in shades of yellow, orange, bronze, maroon, and white.

Hardy Primrose (*Primula auricula*)

Delightful spring blooming flowers which do well in semi-shade and prefer rich soil and a fair supply of water. Their flowers are white, pink, rose and red.

Clover pink (*Dianthus plumarius*)

A beautiful plant with blue-green foliage and single fringed edged flowers of spicy fragrance.

Diamond flower (*Lonopodium acaule*)

A low growing tufted plant bearing pale lavender flowers from spring to fall.

Horned violet or viola (*Viola cornuta*)

Especially valuable because of its long blooming season. The pansy-like flowers come in white and shades of violet and purple. They should be given good soil and full sun.

Stone-crop (*Sedum caeruleum*)

An annual which grows two to three inches high and spreads into dense mats. Its flowers are blue, pink and lavender. It is especially suitable for sandy soil.

Pink gypsophila (*Gypsophila muralis*)

Grows into compact mounds from six inches to one foot high. Its flowers are rose-pink.

Christmas rose (*Helleborus niger*)

Blooms in mid-winter with showy, pinkish white flowers. Its leaves are thick and leathery.

Narcissus cyclaminens nanus

Bright yellow, early blooming flowers with straight, tube-like trumpets. It prefers peaty soil and should have plenty of water.

Angel's tears (*Narcissus triandrus albus*)

A delightful member of the Cyclamen-flowered daffodils. Creamy white flowers on six to seven inch stems.

Dog tooth violets (*Erythronium*)

Delicate spring blooming plants whose flowers are pink, white, or yellow. They must have semi-shade and plenty of water.

Squills (*Scilla campanulata excelsior*)

Bell shaped porcelain-blue flowers on spikes. They prefer shade or semi-shade.

NORTH AMERICAN ROCK PLANTS, First Series. By *W. H. A. Preece*.
The Macmillan Company, New York, 1937. \$3.50.

Reviewed by Ralph D. Cornell, F. A. S. L. A.

This is a book that all growers of rock plants will wish to have. Written in a conversational style that avoids botanical technicalities, it describes the appearance of one hundred species of rock plants and explains under what conditions of soil and exposure they like to grow. Every species discussed is also illustrated by photographic reproductions that give a personality to plant varieties that is impossible through word descriptions, alone.

Mr. Preece states that many rock plants, reputedly hard to grow, can be enjoyed under garden conditions if given proper environment. He speaks from experience, as a true grower, and tells only what he has learned in handling these temperamental plants. The information given should be valuable to all growers.

Many of the plants described in this first series are natives to the Pacific northwest. Some of them require a coolth and general conditions of environment that would have to be supplied artificially in most portions of the arid southwest. Some will flower the first season after introduction, in southern California, but seem not to sustain sufficient vitality to continue happily under average outdoor conditions of the southland. An alpine house or a specially favored spot might overcome these difficulties, but a number of the plants described are not for the amateur grower in this section of the country.

Nevertheless, every grower of alpine, whether a beginner or one of long experience, will find this book to be interesting, refreshing, helpful and a desirable addition to his library.



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READ WELL BEFORE MIXING

Complying with numerous requests recipes again find space in this magazine, coupled with an apology to the Vista del Arroyo Hotel at Pasadena for failure to credit the two hot dishes, Barbecued Breast of Lamb, and Spaghetti with Meat Balls (Polpetti), as well as the cold concoctions, Jelled Fruit Salad Genevieve and Plum Punch, described in the August issue. Not only may these be enjoyed around the new pool and at the Casino but the bar man at the Vista opens even wider avenues to a joyous evening with his

Vista Cocktail

Fill mixing glass with cube ice. Squeeze in $\frac{1}{2}$ a ripe lime. Put in bar sugar to suit taste and $1\frac{1}{2}$ ounces of Havana Rum. Shake until frost appears on outside of shaker, then strain into chilled cocktail glasses.

Pasadena Special Cocktail

Fill mixing glass with cube ice, add dash of Hollaway's Orange Bitters, one dash Martini & Rossi Vermouth, two dashes Nally & Pratt Dry Vermouth and $1\frac{1}{2}$ ounces of dry gin. Stir until cold. Serve in chilled cocktail glasses with green olives. Squeeze lemon peel over the top and say "Hodwa."

The pages of an old book of recipes of the deep South yield:

Shrimp Wiggle

Two cans of shrimp, $\frac{1}{2}$ can of tomato, 1 pt. of cream, 1 cup of cooked rice, 1 teaspoon of chopped onion, $\frac{1}{4}$ cup of butter. Cook onions in butter, add tomatoes and rice. When hot add shrimp cut in thirds, add cream, season with salt and pepper, serve hot. Will serve ten.

From Alma Whitaker, by way of the pages of "Bacchus Behave" is a favorite *canapé*:

Lamb Kidneys and Bacon

Skin and wash kidneys, cut into 6 pieces, roll in flour and wrap with a slither of bacon, skewer with a toothpick. Place in rows in a shallow pan, bake in a moderate oven for 20 minutes. Serve from a hot dish. To be eaten from the toothpick held in the fingers.

The Home Service Department of the Southern California Gas Company suggests:

Hamburger Deluxe

Use ground sirloin steak, allow $1\frac{1}{3}$ pound of meat per person, season with salt and pepper to taste. Shape into individual servings $1\frac{1}{4}$ to $1\frac{1}{2}$ inches thick. Preheat gas range broiler 5 to 10 minutes. Place meat on oiled broiler rack 2 inches from flame. Broil 4, 6, or 8 minutes on each side for rare, medium, or well done. Serve with highly seasoned tomato sauce, French fried potatoes or potato chips, and crisp celery. Can be perfectly prepared over a gas grill in the patio.

Baked Fish

Clean and wash fish. Sprinkle with salt and pepper. Stuff with dressing. Sew together. If fish is dry rub with melted butter. Dredge with flour. Place on an oiled rack and put into a shallow pan. Bake 12 to 15 minutes per pound at 400° in modern gas range. Serve with parsley and lemon slices.

Fish Stuffing

$1\frac{1}{2}$ cups stale bread crumbs, 1 egg, beaten, $\frac{1}{4}$ cup butter, melted, 1 teaspoon salt, 1 teaspoon onion, chopped, 1 teaspoon parsley, chopped. Moisten bread crumbs with egg and butter. Season and mix well.

Shredded Wheat Cream

Two shredded wheat biscuits, $2\frac{1}{3}$ cup sugar, 3 cups coffee cream, 1 teaspoon vanilla. Set refrigerator cold control at 1. Combine wheat biscuits, sugar and cream. Soak 1 hour. Add vanilla. Pour into refrigerator tray. Freeze slightly. Remove to cold mixing bowl. Beat until mixture is light. Finish freezing. Return cold control to normal position after cream is frozen.

Soufflé Parisien

3 egg yolks, $\frac{2}{3}$ cup sugar, grated rind of 1 lemon, 1 tablespoon gelatin, 1 tablespoon cold water, 4 tablespoons lemon juice, 3-egg whites beaten stiff, whipped cream. Beat egg yolks well, add sugar and lemon rind gradually, beating constantly. Soak gelatin in cold water, stir over hot water until dissolved. Add lemon juice, stir into mixture. Fold in egg whites. Pour into glass serving dish, chill in refrigerator. When ready to serve, spread with whipped cream, sweetened with confectioner's sugar.

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MODES AND MATERIALS

(Continued from Page 10)

utilized in the plain and printed varieties. In the plain there is a new dull short pile velvet giving the effect of buckskin. Velveteen is seen in the simple tailored styles for sports as well as in the dressier afternoon costume, since it lends itself to drapings and combines well with wool plaids and crepes.

In costumes suede is used not only in smart accessories, hats, bags, gloves, shoes and belts but in skirts, jackets, topcoats, as whole outfits may be seen in the desired autumn shades, copper, leaf green, wine and scarlet. Leather in new treatments is inserted in bands as well as in encircling belts, assumes novel combinations in shoes and rises to new heights on hats.

Gusto may mark the sports things but glamour reigns in the evening. This is obtained partially through a generous use of light-catching and light-reflecting textures, much gold and silver, and jewels, rare and synthetic. Velvets and the damask fabrics are favored, then there is the slipper satin, preserving the traditional value of being able to stand alone also a quicksilver satin, the French floral brocades, and a moire of exceptional beauty. The dinner gowns are richer in color, more involved in design as the varying modes take precedence. A dinner and evening gown operate as one by means of the fitted jacket or bolero, and these jackets may have scroll designs, appliqué patterns of sequins or jewels, gold, kid, or another fabric. Not only do we have glittering materials, metallized laces, enhanced by candlelight, but one shining fabric, a fine satin, shows a hand-painted design in which the flowers are backed by a silver pattern.

Complementing the frocks are the accessories and never in any season were these adjuncts so important. Every slightest detail of the costume must be in accord, one touch awry and it all goes for naught. Hats rank first and no mistake must be made as to the necessity for enhancement of the appearance thereby. The hat of the season may be unusual, even daring but it must be flattering. Then the veils, particularly those adorning the evening and dressier hats, they can be so good—and again so bad. Beware of a veil at the wrong angle. Furs, sleek and shining, have a new place in the winter costumes. The long-haired furs are again used as collars but also strips and bands of fur are used in new ways as integral parts of the gowns. Unusual jewelry has a place, when used for accent of a color tone, and the perkier of flowers may be found made of cork as well as of leather. Belts are largely favored, gorgeous leather ones in fancy designs, encrusted with silver and gold, and may match the hat, gloves or bag. Bags tend to be enormous, and gloves are of the brightest hues.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF CALIFORNIA ARTS & ARCHITECTURE, published monthly at Los Angeles, California, for October first, 1937.

State of California } ss.
County of Los Angeles }

Before me, a notary public in and for the State and county aforesaid, personally appeared Jere B. Johnson, who, having been duly sworn according to law, deposes and says that she is the business manager of the CALIFORNIA ARTS & ARCHITECTURE and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Western States Publishing Co., Inc., 2404 West Seventh St., Los Angeles.

Editor, Mark Daniels, 101 Post Street, San Francisco.

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THE OLD WEST WITH BATH

(Continued from Page 29)

is ten miles from Palm Springs and five miles from Garnet—the center of a date grove, an oasis of the Coachella valley. To make a good California postcard, Nature created, overshadowing the tropical date palms, the snow topped Mount San Geronio and Mount San Jacinto.

Unlike the mountain dude ranches, the B-Bar-H entices the winter and spring vacationer, not the summer one. The ranch unbars the gates from October to June. More than elsewhere through the West, the Spanish background motivates architecture—and maybe the cowboy's song—at the B-Bar-H. But the old Spanish ways of daily life have yielded to modern manners. Water is not carried in vases on the shoulder, hip or elsewhere, but is pumped by a Diesel engine. The bungalows have now been heated with a hot water system. Electric and power lines were likewise added to these 360 acres when Charles Bender and Lucian Hubbard translated them, two years ago, to one of the most enjoyable of California's guest ranches.

During the summer of 1935 they enlarged their summer homes to a guest ranch. The type of the residences determined the architectural treatment of the ranch. They were built with exterior walls of native desert stone and mission plate tile roofs. Early California with a slight touch of Monterey was settled upon then as the style of architecture for the ranch. The bungalows are of stucco and knotty pine in early California style—each with a private tile bath.

The layout developed around the patio by changing the living room to a library and music room and the dining room to a card room. A new building was added—a large lounge with a native stone fireplace and a card room which became a passageway from the lounge to the patio.

A swimming pool, tennis courts, and a building for indoor games were provided. Badminton courts and billiard tables are at hand for guests with those tastes. A garage was converted to a cocktail bar with an entrance to a cocktail plaza by the swimming pool.

Thus the dude ranch may not be "roughin' it" but it is "enjoyin' it." The West may no longer be wild—yesterday can never quite be recalled. But the ruddy glow of the pioneer's campfire and his spirit may be recaptured on the dude ranch.

THE ART OF BEN KUTCHER

(Continued from Page 3)

The first four drawings he completed for the Wilde stories were purchased by Mr. Barstow for the *Century* magazine as an art insert in their Christmas issue. He also received a commission at this time to illuminate an article by Brian Hooker, and this was the beginning of the type of black and white work for which, today, he is noted. With such a reception the logical thing was to do the stories in book form. Several publishers were approached, but it was regarded as bad taste to bring the name of Wilde to the catalogs of book publishing at that time. Such was the attitude as late as 1917.

However, this did not check Kutcher's determination to help create a revival of Wilde's works, and he began to illustrate the fairy tales. Finally, just as he was enlisting for the World War, Moffat, Yard Company decided to publish the book to which H. L. Mencken wrote an introduction. Later when the Dodd, Mead Company purchased the above firm a new edition was prepared with additional illustrations for the Evony Library, where it has been a best seller among gift books to the present day.

Advertising, stage production and theatrical work occupied after-war years and in 1927, after Kutcher

came to California, he designed his first bookplate for Edward Everett Horton. Later, as art director for Horton, in association with Maude Fulton and W. D. Horton, the Vine Street Theater was begun in which much of Kutcher's skill was recognized further.

Of great interest is the architectural sense which appears in all of his drawings. This quality of a stage-setting emerges from his delight in the theater and his practical association with its problems. Such planes and perspectives are possible to one who is a consummate draftsman as well as one in whom the decorative sense is uppermost.

The field of the bookplate was the latest to which the facile pen of the artist has been lent. This field is an exacting one, for in the space of a few inches an artist must evoke dignity, humor, majesty, or the owner's hobbies.

The characteristic Kutcher *ex libris* pattern is one in which the center panel portrays the theme of the owner's wishes developed upon a background of brocade-like detail. With faultless drawing he skilfully interweaves the hobbies and characteristics of the owner through the use of many of the age-old schemes for romance. The lady in wimple and 'broidered mantle, the ship with painted sail, the crusading warrior or courtier in flowered coat! As in his illustrations there is a keen sense of pattern and fabric for no embroidery seems too intricate for his pen.

The Ben Alexander bookplate won an award at one of the exhibitions of the Bookplate Association International of Los Angeles. Historical interests are shown in the bookplates of Charles Edward Merrill and George Albert Flesh. Catharine Phillips Rollins and Harold Norwood Hubbard use the ship as their favorite device, while Lyda and Fred Birge's prancing peacock suggests their interest in the France of the *grande monarque*. James Stohn Copley's bookplate has been wrought with the delicate traceries of silver, while the newest bookplate to bear the name of Kutcher is that of Raymond and Crete Mixsell, wherein illuminated books and a Della Robbia medallion suggest the profession and avocations of the owners.

The more severe qualities of the scholar must be added to those of the artist who would attempt bookplates. In this, Ben Kutcher has produced designs incorporating careful historical research. During the production of "The Crusades," Harold Lamb, greatest living authority on this epoch, was brought to Hollywood for technical advice. With the occasional modesty of writer-folk he possessed no copy of his own book at one of the production conferences. Leonard Boyd proffered his own copy in which his bookplate by Kutcher attracted the attention of the author. A glance at the arresting design brought from Mr. Lamb this comment: "Here I've spent years of my life in research on this subject and this artist produces an authentic picture of the period in the space of a few inches."



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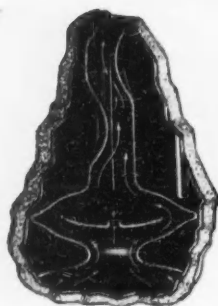
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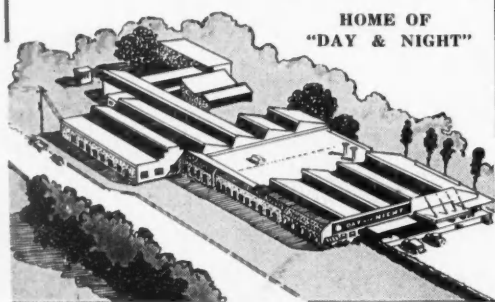


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AN OPEN LETTER TO THE EDITOR

MAYBE I am only your art critic and maybe you think art critics should stick to their "criticing" and not think about such unethereal matters as labor and strikes. But I don't think so. All great art has been an honest expression of the era which created it. Very few artists have actually existed in ivory towers and left anything important for posterity except the fiction of their existence. On the contrary, the great artists have been those who have drunk deeply of life—oftentimes too deeply.

No, Mr. Daniels, art, and I mean music, literature, painting, sculpture, poetry and architecture, have been molded from the same mud which the archeologists dug up to find them. And so I feel that the artist who is not conscious of the Social revolution which is now going on has been living in an ivory tower which will isolate his efforts from reality.

That is why, when you facetiously explained away the Russian Flyers' failure to land in San Francisco, as due to "labor odor," the odoriferous reference to labor made me stop writing about art and deal in more concrete realities.

Maybe labor does stink. Once I worked in a chemical plant where some odorous insecticide was made. When I came home I washed and bathed and changed, but I still stunk. It was months before my industrial "B.O." finally disappeared. It was the atmosphere I had lived in. Maybe labor got its unsavory smell from contact with a system which has been rotting.

As you know, I am only an art critic, but even the reviewing of pictures requires some logic. It doesn't seem logical that the American business man should spend millions convincing labor that it cannot enjoy life without a new car, a new radio, a refrigerator, a washing machine, cosmetics, books, movies, etc., and then complain because labor wants the money to buy these things. Maybe labor does stink, but I think that maybe there is a universal stench, which will require some intelligent, logical investigation before it can be sweetened.

Last month I visited the show of Surrealist, Fantastic and Dadaist Art. I didn't like it and I went home saying, "That's not art." Maybe I'm wrong. Maybe I'm the one who doesn't know what art really is. Maybe Surrealism is a true and honest picture of our present civilization. Maybe not only the Surrealists are crazy—but maybe the whole world with its guns and battleships, its wars and industrial strife, its hatreds and distrust—is just a little screwy.

LEO S. GOSLINER.

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HORIZONTALITY

ONE definite result of the trend in modern design, both for exterior and interior architecture as well as furnishing, is the adoption of horizontal lines to the exclusion of almost every other dominant or sub-dominant element. Time there was when we had too many vertical lines in much of our architecture, and it is possible that this excess of horizontality may have the same fate.

Most laymen are beginning to think that any structure that has not a predominance of horizontal lines and ornaments is not modern. It is a pity that this should be, for modern architecture can get along with mass and form without a superabundance of any particular directional element. And it is our conviction that the time is near at hand when modern designs will be accepted without this horizontality resulting in an effect of little more than laminations.

SOUND PROOFING

CITY dwellers are at last awakening to the horrors and danger of the incessant roar of traffic, screeching fire engines, airplane motors, and automobile claxons. In the past few years they have developed air conditioning, something that is joyously welcomed by those who are forced to live in the densely populated urban areas. With that came insulation against heat and cold. Now architects are beginning to look into the problem of sound-proofing with the thought that our jangled nerves need attention as well as our lungs and our skins. It behooves all forward-looking architects to give this problem serious thought.

ABSTRACTION

FOR ALL too many years, our architects have been applying the abstract theories of design to the arrangement of garden and house in residential work. This is particularly true of gardens. Walks, paths, terraces, fountains and flower beds have been laid out in forms that indicate symmetry and rhythm on paper, but which result in little or no impressive effect when actually done on the ground. Now our landscape architects are beginning to consider the actual conditions on the site more seriously and fitting their plans and their planting to existing objects and the charm that can be obtained by developing things so that they will look better on the ground than they do on paper. It is a marked step forward—or is it backward to what was done a century ago?

DETAILS

A CINDER is a small thing until you get it in your eye. The same is true of doorknobs, door hinges, door escutcheons, radiator openings, window hardware and all of those innumerable gadgets that are essential to a comfortable house. Unfortunately most of these are still poorly designed and they get in your eye. But there is a real movement on the part of manufacturers—a serious effort to have these smaller details designed as exquisitely as practicability will permit. Of course, it is impossible for them to carry vast schools of design in their products, so many of them are preparing to supply products according to the architect's design at prices hardly a farthing more than those out of stock. This is particularly true in lighting fixtures. And Tomorrow architects, in increasing numbers, will design fixtures for their houses.

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